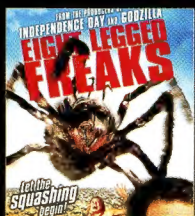


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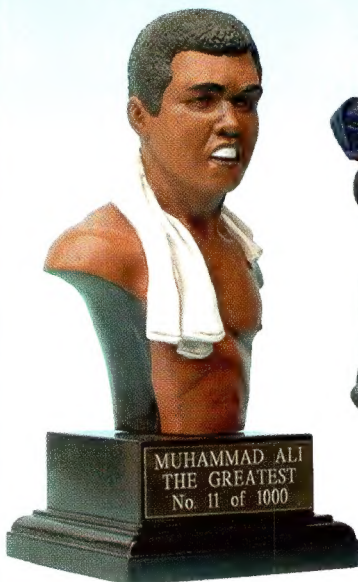
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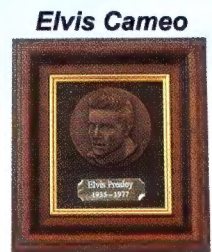
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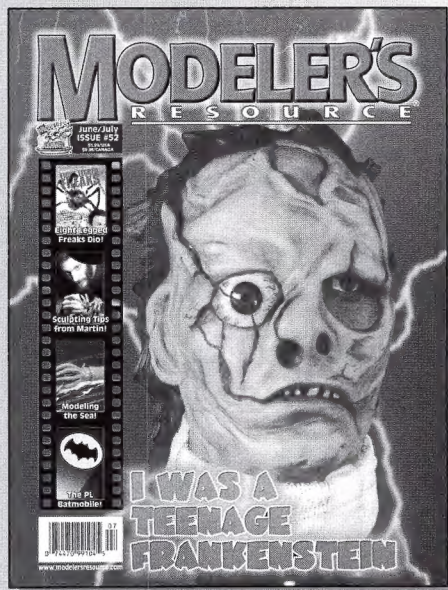
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"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



38

Teenage Angst!

The Morgans step up to the plate to give us a beautifully rendered Teenage Frankenstein bust, starting on page 38!

Boxed pictures:

Eight-Legged Freaks (*publicity still*)
Martin Canale (*Gore Group*)
Sea Squid (*Hilber Graf*)
Batsignal (*DC Comics*)

Main cover photo of Teenage Frankenstein:
Mike Morgan

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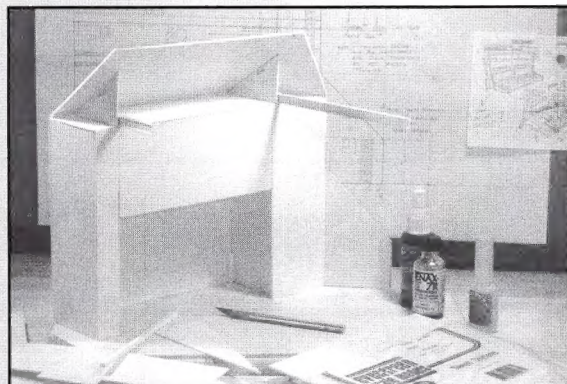
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This Time It's War!

Join Hilber as he creates a diorama based on "Aliens!"



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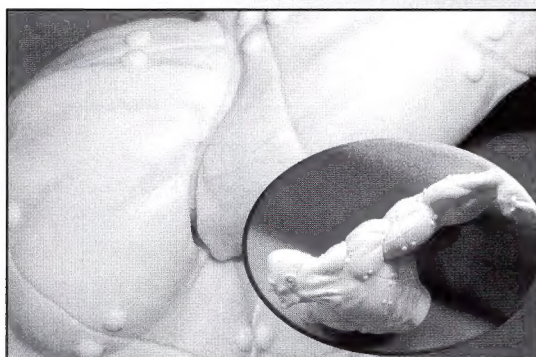
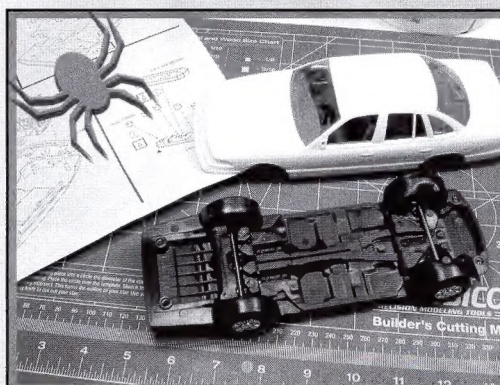
The Batmobile!

Jim Apitz takes the new Polar Lights' injection-molded Batmobile out on the town in Gotham City for a bit of a spin.

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Eight-Legged Freaks!

A diorama loosely based on this recent "B" movie!



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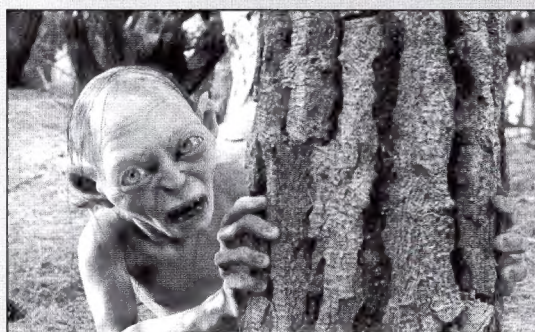
Crusher!

Mark McGovern has a new one for you from Koma Designs!

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Behind the Curtain

Join Jim as he goes behind the curtain and shares some secrets of the FX behind the blockbuster, "The Two Towers."



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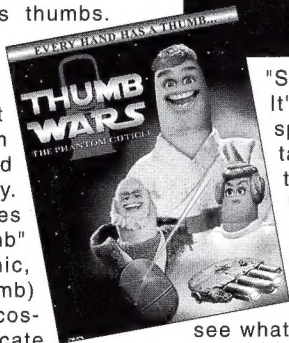
Up Next!

"I'm Bat Thumb!"

One of the things I have come to appreciate about having children is the fact that if I pay attention, I can look at life through their eyes. As adults, we can become pretty jaded about life in general, can't we? We see that in this hobby all the time.

Not too long ago we purchased the movie "Thumb Wars." This is a takeoff on the Star Wars saga and the characters are all portrayed with people's thumbs. Faces, including moving eyes and mouths, are digitally placed on the underside of the thumbs. It reminds me of when I was in kindergarten and we used hand puppets to tell a story. The creators of this series (yes, there are other "thumb" movies like, "Thumbtanic, Godthumb and Frankenthumb) dress up their thumbs with costumes and utilize fairly intricate sets and even a few special effects other than faces digitized on top of their thumbs (thumb.com).

Now, if you haven't seen it and decide to do so, you'll find yourself thinking that it is either the stupidest thing you've ever seen, or one of the funniest. My son and I sat down to watch it and as the story unfolded, I found myself watching it with mild amusement (at best), while my eleven year-old son was just about rolling on the floor. I started wondering why he found it so funny and why wasn't I at that stage with him? The obvious answer is that he's only eleven and I'm 46, so our tastes in humor are dramatically different. The real answer was actually something quite different than that. The reason I wasn't laughing as hard was because my mind was almost totally preoccupied with other "important" things. In fact, as I sat there with him, only my body was present, not my mind. I then made a conscious effort to really focus in on what was happening on the screen. The dialogue was pretty funny in parts and some of the humorous action scenes were really funny. Here's an example: Puppet/Yoda in this version really isn't a Jedi/Thumb Master, but the thumb that plays Luke/Loke thinks he is, so he goes to him and wants Puppet to teach him (Loke) how to be a Thumb Master. Puppet talks in circles and doesn't really say anything, but it all becomes exceedingly clear to Luke. At one point, during Loke's "training," he is blindfolded and is trying to use the good side of the Thumb to fight off the laser attacks from the floating droid. Now, of course, he does very poorly at this and Puppet (along with Princess Bunhead, Crunchy and Hand Duet who are all watching the "training"), controls it so that poor Loke gets his crotch zapped...a lot. You hear hapless Loke going, "Ow! Oooh! Yowch!" etc., and Puppet is busting a gut rolling on the floor with laughter. Loke, still blindfolded asks, "Am I a Thumb Master now?" to which Puppet responds (between bursts of pent-up laughter),



"Sure, a master you are...yyyyes!" It's obvious that Puppet has no special power or ability, but Loke takes everything he says as something ethereal and chock full of hidden meaning.

Parts of the movie brought me to tears with laughter. My fourteen-year-old daughter and my wife came in to see what all the laughter was about. They sat for a few minutes and while my son and I laughed and laughed, they sat staring at the screen as if waiting to "get" what we had already gotten. Gosh, it's too bad they can't get in touch with the child inside them, huh?

Since then, we've purchased every new episode of the Thumb, including the above-highlighted, Bat Thumb and we haven't been disappointed yet!

On a somewhat related note, I recently purchased a DVD of Deep Purple in concert. Remember those guys? "Smoke on the Water," "Highway Star," "Burn," etc. They are STILL out there and they are OLD (picture your grandfather on stage in leather pants and barefoot). They have gray hair, extra folds of skin and extra weight around the middle, but they are having fun. Ian Paice, the drummer stated that when he doesn't really want to get up on stage to perform another night, what he does is to try to reach down inside himself into the past and get in touch with that 16-year-old boy he once was who only wants to play drums and perform. That's the key, isn't it? There are times I don't want to build models. There are times I just don't want to look at another jar of paint. However, the 14-year-old boy in me does and as long as I get in touch with him, the innocence is back and the fun is there. It's all in how I am able to look at it - through the eyes of a 46 year-old or that of a 16-year-old? The choice is mine...and yours.

Enjoy this issue and we'll see you promptly the first week of March!

Fred

Our hearts, prayers and thoughts go out to our troops and their families. We pray for their safe and quick return!

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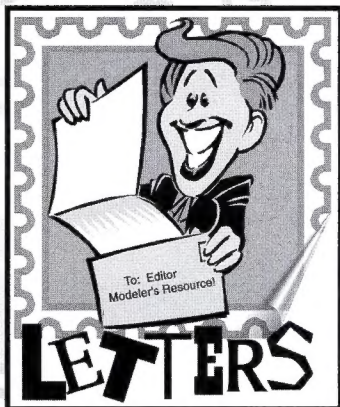
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"Quick Response on Bon Artiste"

Dear Customer Service,

I appreciate the quick response to my E-mail in regards to the whereabouts of Bon Artiste stains. My thanks to the member of your department who mailed me the perfect article from Modeler's Resource on how to make my own.

This kind of service and the truly useful technical information provided in each issue makes your publication number one. I posed the same question to a few others but you're the only ones who came through. An article in issue #39 by Bill Craft held my answer. My gratitude as well to Mr. Tom Gilliland's willingness to pass along his own tricks of the trade.

I look forward to many future issues.

Sincerely, Peter Albrecht (E-mail)

"Taken Up Modeling Again"

Dear Modeler's Resource,

Recently, I've taken up modeling; something that I used to do as a kid. My interest runs primarily towards dinosaur modeling, although I wouldn't mind trying my hand at a spacecraft. My first model after twenty years was a Tamiya Triceratops, Series One. It was a lot of fun and Ray Rimmell's book, Building and Painting Model Dinosaurs, was a big help. I strongly recommend it. It's the first of its kind anywhere. Typical modeling books and magazines run toward vehicles and war machines, which is why I enjoyed your magazine so much. The magazine covers a wide range of subject matter, including fantasy and Sci-Fi. There are other things to put together besides tanks and aircraft carriers!

I purchased my first issue (of Modeler's Resource), #49 yesterday. What grabbed me (no pun intended), was the lead article, "GMK: Giant Monsters All Out Attack." What a pity Aurora never came out with something like that! I also enjoyed the article, "Kits That Time Forgot." I grew up with Aurora's models and have fond memories of their Prehistoric Scenes (the molds of which are now owned by Revell-Monogram. I wish

they would reissue them with the original artwork and plastic colours, as Polar Lights did with their Aurora molds. It's a nostalgia thing.). It was enjoyable reading up on some of those old kits.

Enclosed, please find a subscription form (and check) to cover the first class subscription cost and for back issue #48. Keep up the good work!

Sincerely, Suzanne Grant

- Thanks for writing and welcome back to the wonderful wide world of modeling! The Ray Rimmell book you speak of is excellent for dino modeling enthusiasts. We recommend it as well and for those interested in obtaining that book, they can head on over to www.kalmbach.com or give them a call at 800-533-6644 Monday through Friday, 8:30 a.m. - 5:00 p.m. Central Time or Outside the U.S. and Canada, call 262-796-8776 Ext. 421. The book is item #12167 and retails for \$15.95 plus shipping. It is perfect-bound softcover; 8 1/4 x 10 3/4; 88 pages; 20 color photos; 177 b&w photos; 14 illustrations.

"MR Keeps My Attention"

Dear MR,

I don't have a subscription. In part, because I found that when I subscribe to magazines I often get 3 good issues out of 12 (this means 9 issues I don't enjoy - though I am sure others do). So, if the magazine in question is not giving at least a 66% discount (I cut a bit of slack for the home delivery) for subscription service, it is not worth it. Yet, I may change this soon.

You see, one of the advantages of not having a subscription is that I get to look before I buy. Don't get me wrong, I don't hang out at the newsstand and read every page (I find people who do that annoying), but I do flip through and decide if it has what I want. If one buys a large amount of magazines, this can save a good bit of cash. Yet, it is not working for MR. This is the first magazine in a long time (maybe ever), that I have bought every issue since I first picked it up (a year ago+). Also, one of only two magazines I actually go out of my way to get. Which means, of all the modeling mags available, MR keeps my attention. And for those that know me, that is a task beyond compare. Many thanks and a Happy 2003!

Christopher Adcock (E-mail)

"A Few Corrections Please"

Dear MR,

Monster Man here. Attached are some photos of the original sculpture of the wall that was featured in your magazine. I hope these photos show that I am the creator and owner of this product. As you

can see, there is mold rubber attached to the last copy that came out of the mold. The original was made out of foam and Aves apoxie putty. You will recall, in the article, Jimmie Flintstone was given credit for this base. I would like this corrected in your magazine, because Jimmie Flintstone has no claims on this piece. I'm not trying to cause a bunch of trouble, I'm just trying to set the record straight.

At this time, the model has been discontinued from our line of bases. It will be re-offered as soon as I can retool the base and the window, and have it remolded. We still offer two other bases in our line with four more to follow.

The Old In-Out base is \$50 plus \$15 s/h. It's slush-cast resin and foam filled. It has 6 pieces (base, 4 pieces for the steps and a 2 sided wall).

The Abbey Doormat is \$35 plus \$10 s/h. It's has 2 polyurethane foam cast pieces (base and door). It also has two resin pieces (locking mechanism and door pull - not knocker!).

As soon as I can find a mold-maker that is a little closer to home, we'll be back up and runnin' full tilt! But at the moment, we do have kits in stock, ready to ship.

Thank you for your time, Mr. DeRuvo :) and good luck with your magazine - I enjoy reading it! Even though all the magazines I can read in about 15 minutes - cover to cover! So.. I'm askin you and all the other guys to thicken it up - give us more meat! The pros need inspiration too ya know!

Best to you and yours,
Tom Henson (E-mail)
Monster Man Studios

"I've Been Meaning to Write"

Hi,

I keep meaning to write in, but never have. The first issue of Modeler's Resource I got was the issue #29 because I heard from Frank Cerney that he did an article showing how to build a Jedi Training remote. I immediately went out and bought an issue and built a remote, which came out really well (it's on my mini-site showing my collection: <http://brisbane.myacen.com/~rogue74/index.htm>). I also immediately subscribed after seeing that issue.

I have learned a LOT of new things about doing figural kits and dioramas from reading MR; I actually feel confident enough to try one using the articles in MR as a guide. When I first saw one of the writers drybrush color onto a kit without priming it, my first thought, was "You can't do that!" but I had just never thought about it! I haven't done any figures yet, other than pilots with 1/48 aircraft, but I bought a couple to stash away!

I just got my new issue in the

mail and I'm really thankful that a mainstream modeling magazine finally addresses the situation with the Star Trek/Star Wars licensing (particularly Star Wars!). There are some great Star Wars garage kits available now:

<http://smt.theshoppe.com/> and <http://www.angelfire.com/art/zarkus/zarkusmodelkits.html> (some of his kits are sold through the first site now), but it would be great if someone got the license and I'm glad to see that Lucasfilm is aware of the situation! Now we just need to get Babylon 5 stuff out there too!

Anyway enough rambling, thanks for putting out a great magazine and keep up the great work!

Jason Daily (E-mail)

"Feedback on Sokurah's Warrior"

M.R.,

I just wanted to drop a note to thank you and ask that you pass on my praise to Dave Bengel for his article "Sokurah's Warrior." I've been wanting to do something like that for a while now, but was having trouble locating a model to do it with. When I saw the cover I got excited, but I took my time and looked through the magazine, page by page from front to back, as I always do. Of course, during the course of page turning, I did spend a little extra time on the photos in Dave's article. Then, as I turned the last page, I immediately went back to the article again, noted the maker of the kit he used and hit the internet. Within moments, I found a vendor and had the kit on order.

Only then did I actually go back and read the article to see how he made this awesome creation and determine if I could re-create it. I'm not so sure I agree about the Cyclops and Dragon being the "stars." I was always partial to the Skeletons myself, but I do agree that the fight was the most astounding scene, and I only hope that my kit comes close to the masterpiece Dave created. I might mention that I've never had an article affect me the way this one did.

Please see that he gets a copy of this note. As always, I look forward to your next issue and I hope to see more from Dave in the future.

Thanks for your time and assistance.

Don Pugh
Siloam Springs AR (E-mail)

- Thanks very much for taking the time to write. We'll pass along your praise to Dave. We agree; he did a phenomenal job on that article. He has also agreed to do more for us in the future. We're looking forward to that!

Thanks again for writing and good luck with your endeavor.

LET'S SCULPT!

Today we're going to add to your reservoir of "how to" articles by sharing some of the tips and tricks that we use in our studio when preparing a sculpture. We'll go through each phase of the process from the beginning steps up to the completion and readiness of the figure for the oven. Let's start with...

Equipment

Sculptors always have a wide selection of tools which he or she feels most comfortable using. In fact, we have lots of modeling and dental tools, but we use just five or six of these each time we are sculpting a figure. And don't you ever forget you have

some great tools stuck to the very end of your arms. Most useful are your hands in the early stages of sculpting!

Starting Off

It's a fact that preparation is the key to success. You have to make good use of research and gather as much reference material as possible. One thing you should keep with you all the time is a book on anatomy, especially when planning the proportions of your figure. This is a crucial part of the process, so take your time, have fun and do some investigation.

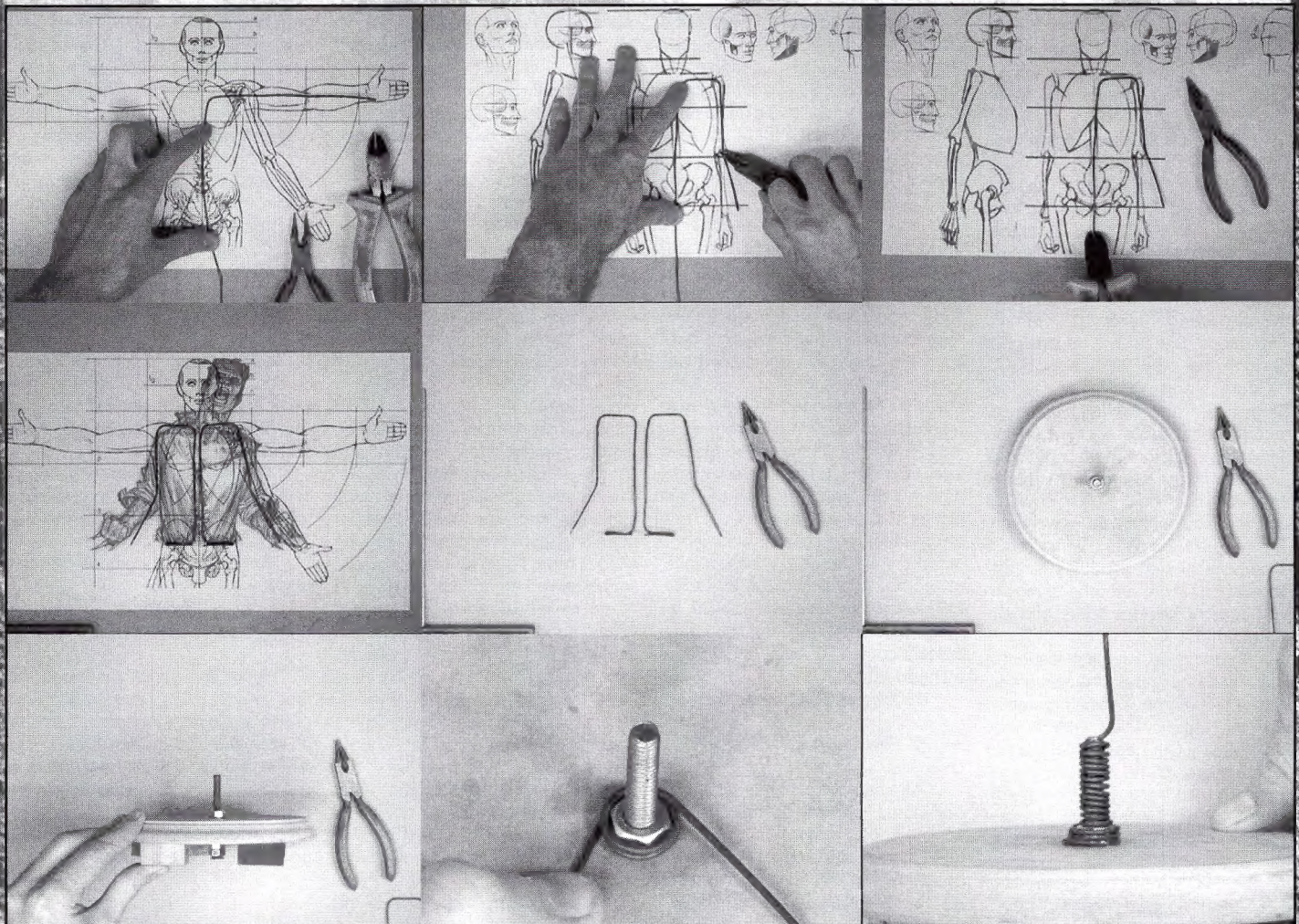
Perhaps you like the idea of having a proportionally correct photocopy of a figure and resize it depending on

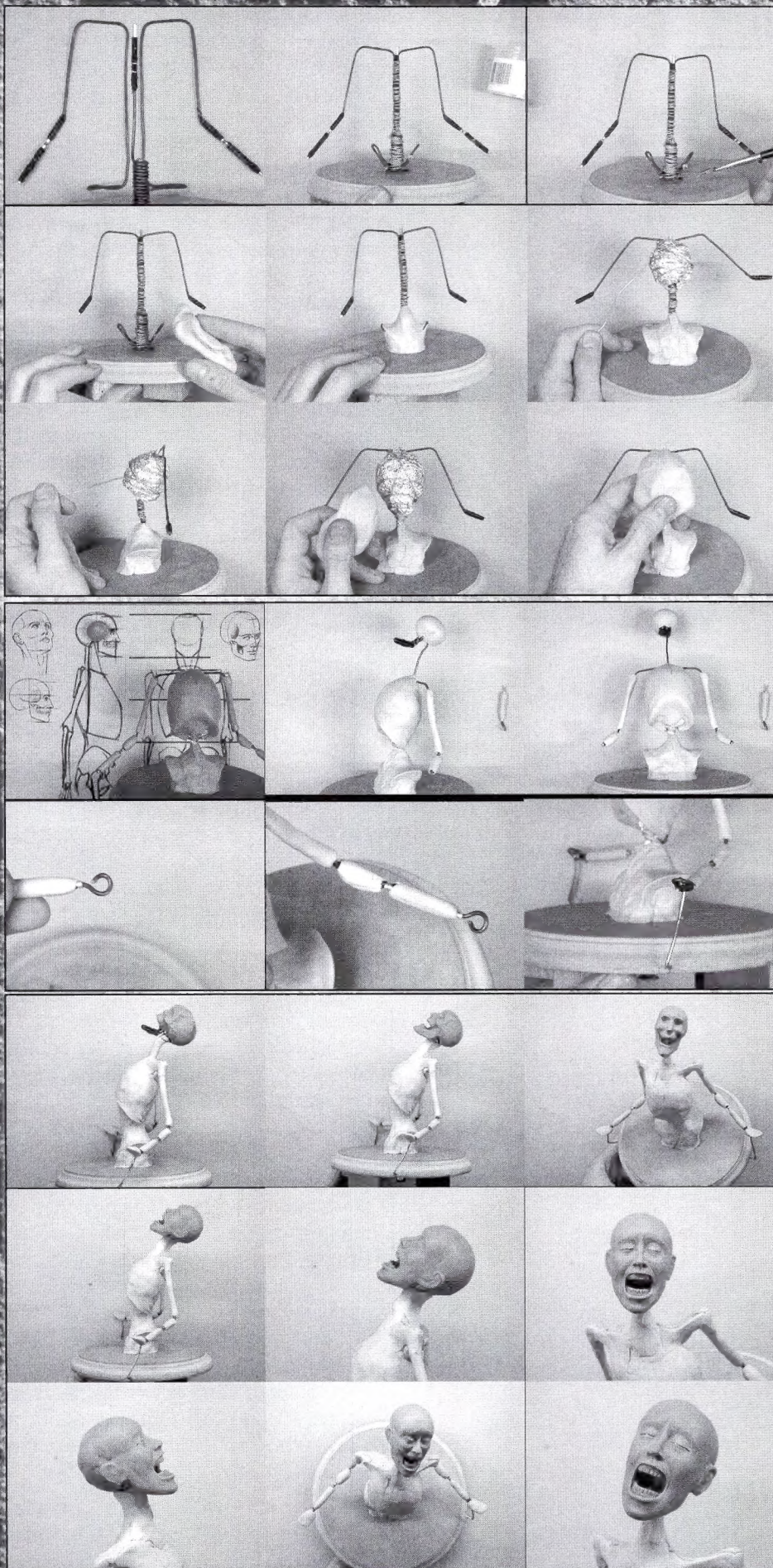


WITH MARTIN CANALE

the scale of the piece you are going to work on. We strongly recommend using these same resized figures for the armature planning.

The Armature





Armature

An armature is just a framework that provides the basic form and proportions for your figure. It also makes the sculpt much more resistant and lets you pose it in whatever position you require. We use two sizes of wire to make an armature: for the main part we use aluminum foil (to give volume to the thorax); after that we cover it all with fast action epoxy clay.

You can find many kinds of wire in your local shops (hardware, art supplies and craft stores) but in the end, it all comes down to budget and preferences. (Radio Shack is a good source for aluminum wire rolls at a reasonable price.)

We used to work the character's head and hands separately. Why? Well...these two areas need much more detailed work than the rest. Needless to say, making them individually helps to get to those hard-to-reach places. First of all we sculpt the head, since it is the focal point of every figure, the most important part of the kit. What does this mean? It means that nothing else matters if the head isn't right.

For the head we use a piece of wire. We make something similar to a circle in one end where it will be made the head. Then we cover it with epoxy clay until it gets half its intended size. This way we make a base where we should sculpt all the rest.

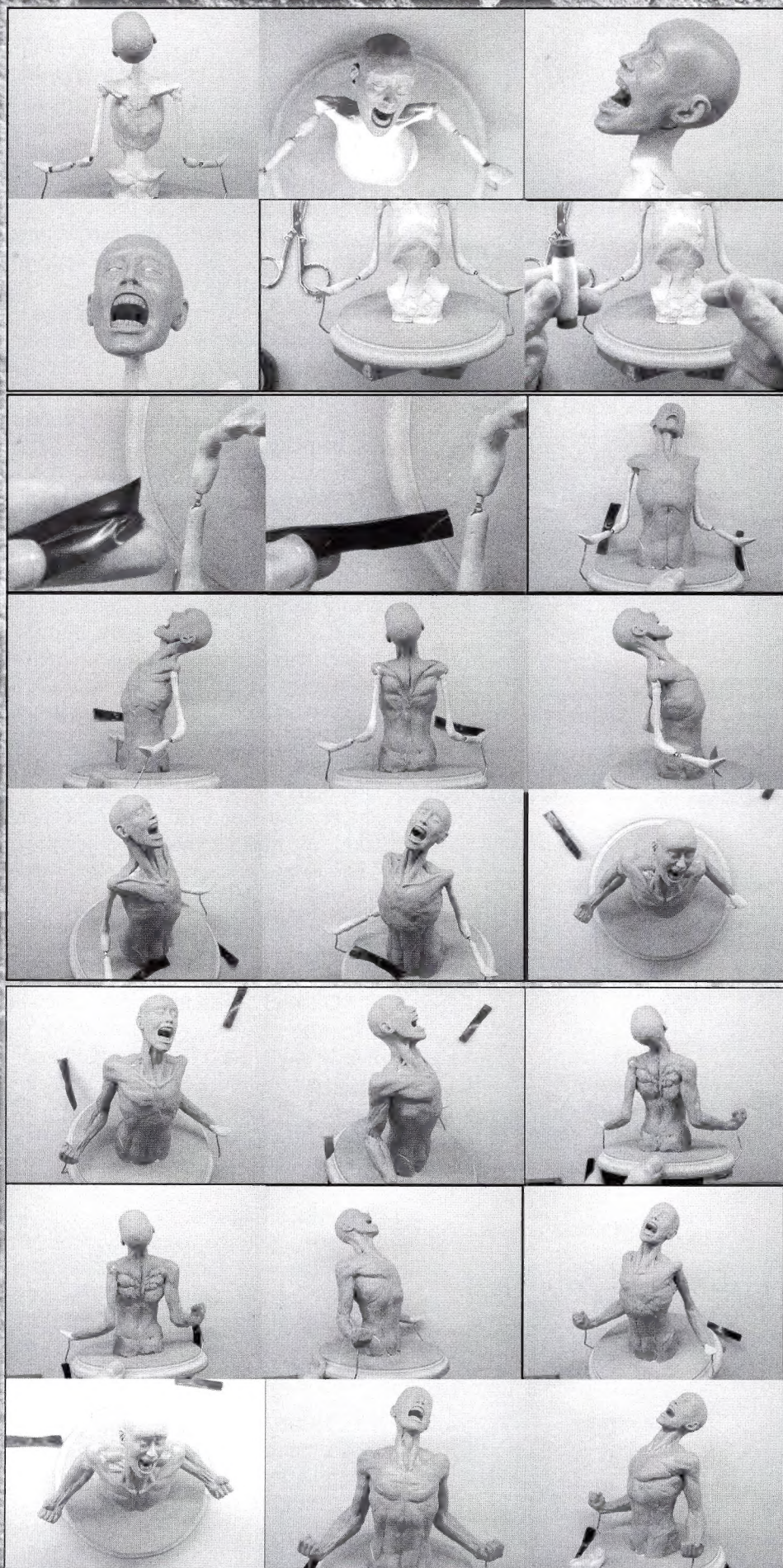
Once the head has been sculpted, it can be attached to the main armature by cutting a brass tube to the correct length and slotting it over the neck. This way you can also pose the head and remove it if any correction is needed.

The Main Figure

Once the head is finally complete and in place, you can start building up the clay on the main body of the figure. You should over-exaggerate the pose, since the addition of clay reduces the impact of what was supposed to be a

The Head (left)

Once the head has been sculpted, it can be attached to the main armature by cutting a brass tube...and slotting it over the neck. Head can be posed and removed if correction is needed.



The Figure (left)

With the head done, clay can be added to create the main body. Pose should be exaggerated since the clay itself reduces the impact.

dynamically posed figure.

Many artists bake the sculpture after applying a layer of clay over the armature, but not us. Sometimes further corrections are needed. We also always build up the form as a whole, not in one section at a time because that way you would have more chances of losing body symmetry, size and/or proportion. Again, try to get as much reference material as possible. When you are making the muscles, have in mind that certain muscles take different appearances depending on their orientation and action.

Don't rush to make further details on the muscles unless you are completely sure they are well placed in the figure. The final result will surely be worth the patience. If you are happy with the basic muscle structure, you can start refining the figure and start working on the figure's clothes. That's why we recommend having some reference material about these matters too (a good collection of books may be needed). When we say "refining," we mean the process of smoothing and removing all possible imperfections on the clay. Right after that comes the finishing details addition.

Now if you want to make copies of your new figure (castings), there are some considerations you should attend to. Some sculptors make the figure as a whole and then cut it using a little saw (although this might sometimes produce poorly fitting pieces in the final product). That's why here, at Gore Group's headquarters, we test-fit the pieces continually to ensure a perfect fit in all our figures.

This part of the process needs to be explained in detail to achieve a good fitting of the figure's pieces (see pages 48 and 49). Talking about a head or an arm (usually these are the

The Figure (left)

Don't rush with more details! Patience brings about the best results.



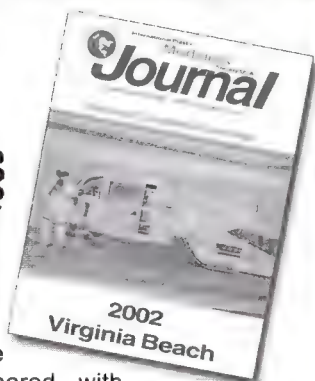
pieces to be separated), we had already prepared the wire snap-on. The "female" piece in the base, the "male" piece in the head, arm or whatever. That's where we tie the string leaving the two ends hanging from the piece, making it convenient to unite both ends with a tiny piece of scotch tape for working freely. (From a supplies shop, try to get what we used to call invisible string, used for shortening trousers and such. This invisible string is the width of a hair and is almost as resistant as the strings used for fishing.)

Now we can start working on the figure as if it were a whole and, once we finish the piece, have the advantage of being able to separate it by the string which was previously inserted thru the wire, cutting through the fresh Sculpey. All we have to do now is to get the string from both ends and cross them until the piece has been completely cut off. Doing this, our figure is ready for the oven. Voila!

Well, hope you can make good use of this brief tutorial and that we can meet in many other articles. Let's sculpt!

Turn to page 48 for more pictures on sculpting by Martin Canale!

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KITS THAT TIME FORGOT!



Digging Up Those Kits That Represent Our Blast from the Past!

Articles by Mark McGovern; Photographs by Ken Roshak



Buildups & Reviews
Focusing On:

THE CREATURE FROM THE BLACK LAGOON 1963 Aurora issue

By 1963 Aurora Plastics had settled into a comfortable groove with its line of Universal Pictures monster models. That year, Aurora released *The Mummy*, *The Creature*, and *The Phantom of the Opera*. I recall the thrill I would get as a kid each time I saw a new model on the shelf at my local toy store. At that time there was no Internet to which I could go to check out Aurora's latest releases. I just went in and plunked down 98¢ of my allowance money for whichever new kit was there.

Over time, my old *Creature* disappeared. Then in 1996 I found a built-up model at a toy show. The price was right, so I bought it, since it had not been re-released up to that time. I knew that it would be much cheaper to rebuild the model than to pay for a boxed kit, even if I could find one. The build-up was in fair shape, except that the lizard's tongue and the piece of the tree branch with the snake hanging off it were missing.

Step one was to disassemble the figure, tree, and lizard from the base. I removed much of the old finish from these assemblies using Poly-S Easy Lift-Off. This stuff does the job, but can weaken seams and erode plastic if one isn't careful. I've since found that the milder paint removers (such as Easy Off Fume-Free Oven Cleaner) work best overall, with the Easy Lift-Off saved for stubborn spots.

With the old paint job gone, I started rebuilding by filling gaps on the figure, the lizard, and the rock base. For the most part, I used Squadron Green putty. On *The Creature*, this work was com-



plicated by the scaly texture. I used a brush wet with acetone to manipulate the fresh putty so that it sort of resembled the molded texture.

Although my Squadron Green putty effort was pretty rough, I was able to camouflage it with careful painting. I base coated *The Creature* with Testors Olive Drab solvent-based paint. Next, I applied a wash of solvent-based Flat Black over the Olive Drab.

Once the wash was dry, I drybrushed the figure with more Olive Drab. This restored the base color, only now the recesses appeared darker. As I worked around my lackluster putty scale texture, I reduced the contrast of the texture by scrubbing the paint into the recesses a bit. This kept the paint job from emphasizing the difference between the putty and surrounding scale texture. Highlight colors, made from Olive Drab mixed with light tan, were applied the same way.

The lizard looked hollow, so I created an insert for its mouth. This was sculpted using Fimo, an oven-hardening clay. When I was satisfied with the piece, I placed the insert in position and held the lizard halves together with rubber bands. The lizard then went into the refrigerator for an hour or so. This chilled the Fimo so that it was quite hard and wouldn't distort when I pried it out of the lizard halves.

I heated the insert in the oven. After the piece had cooled and been painted, it was epoxied inside the head. Then the lizard was reassembled using liquid cement. Following photos of the finished model in the instructions and other references, I fashioned a new tongue for the lizard from .010" sheet styrene.

I used the same references for making the snake and a new section of tree branch to support it. The branch was made from a bit of stretched

sprue and textured with putty. The snake was made from Fimo: I draped a snake-shaped rope of the stuff over the new tree limb. This was firmed up in the fridge, as I had done with the lizard's mouth insert. When the snake's body had been fired and cooled, I added the Fimo head. The second heating didn't adversely affect the body. After the snake had been painted, I added sheet styrene fangs and a tongue.



In the movies, The Creature was almost always wet. But I was afraid that a shiny model would look too toylike. So, after I'd sealed the painted figure with an application of Dullcote, I applied Future Acrylic Floor Finish to the watery parts of the base, including the figure's feet and lower legs. To get a slightly more dry, semigloss appearance, I added some Pactra Acrylic Clear Flat to the Future. This was applied to the upper parts of the legs and under the arms and hands. The head, shoulders, and top of the arms and hands remained flat, to give the impression that these areas had already dried.

As a side note, I stumbled across the Monogram re-issue of the kit during the judging period at an IPMS model contest. I wasn't totally satisfied with my re-built Creature, so I bought the kit. I thought, "I'll give the build-up away, then start fresh and construct a REAL contest winner!" But this turned out to be a case of snatching defeat from the jaws of victory, for my built-up won Second Place in the Sci-Fi/Horror Figures category of the contest.



At the end of my articles on The Wolfman and Dr. Jekyll As Mr. Hyde in the "Kits That Time Forgot" series, there appeared some material that I hadn't intended to be published. These paragraphs, which came from outdated files, got into print through my own ineptitude. To the readers of Modeler's Resource, and my friends in the Fremont Kitbashers in particular (who did in fact make good on the trophy), I offer my sincere apologies.



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This model is one of the latest releases from Koma designs. The sculpture, by an outfit called "HEAVY HANDS", is quite detailed and exquisitely rendered in cold-cast porcelain - a "painter's model," if ever there was one. The figure's proportions and pose are wildly exaggerated, but these aspects are in keeping with the comic book appearance of this character. The model is cast in five parts: the upper and lower body sections, right and left arms, and ball with (vinyl) chain; no base comes with the kit. Although there are some fit problems, I had a great time building the model.

Photo 1 - My sample came without box art or instructions, but how hard could assembling a few parts be? I pinned the broken girder section back in place with pieces of straight pins and 5 minute epoxy.

Photo 2 - The joins of the arms to the torso were logically placed by the sculptors, making gaps much easier to fill, because gaps there were - the general fit of the parts was rather poor.

Photo 3 - It took about an hour to correct all the fit problems with the aid of files and a Dremel tool. The heavy arms were pinned with nails for a secure



with Mark McGovern

The Crusher!



Photo 1: "The Crusher" kit unassembled, Photo 2: Close-up of the raw parts joints on the arms, with inset of figure.



join to the torso. They were cemented with 5-minute epoxy.

Photo 4 - I filled the remaining gaps on the arms with Milliput epoxy putty.

Photo 5 - The upper and lower body sections also required work to improve the fit. The gaps here were filled with superglue, so I could maintain a realistic void between "The Crusher's" pants and his torso.

Photo 6 - Using Vallejo Acrylic paints I airbrushed a basecoat of flesh all over the upper body. The flesh was darkened with blue and black, then I sprayed a "five o'clock shadow" around the jawline. The eyes and mouth were detailed next. "The Crusher's" right arm, shoulder, and the girder he's holding were basecoated with flat black. I also painted flat black into the deepest recesses of the ears and face.

Photo 3: Same shot, showing arm fitted to torso, Photo 4: Puttied arm/torso joint, Photo 5: Close shot of upper and lower body joint.



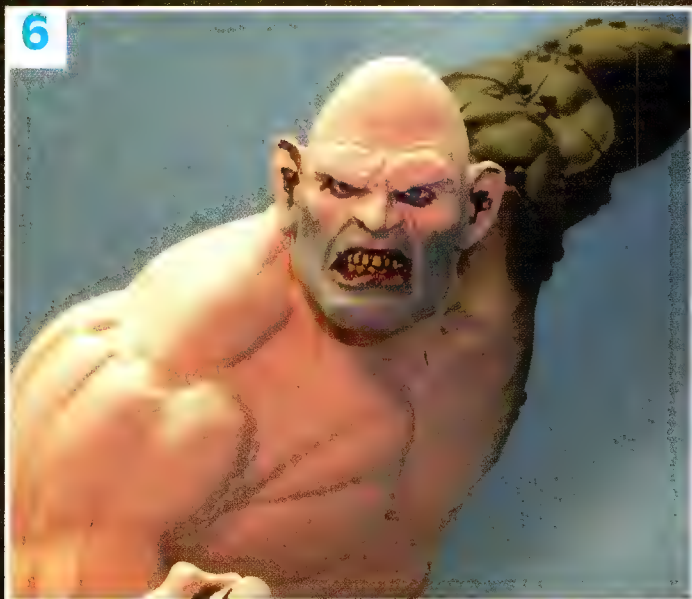


Photo 6: Figure with basecoats applied.

Photo 7 - Switching to artists oils, I painted shadow colors in "The Crusher's" flesh tones. Notice the reddish areas on the ears, cheeks, and nose. These touches help keep the paint job from looking too flat.

Photo 8 - The basic tones were drybrushed back on the flesh areas. Artists oils take longer to dry (I wait overnight), but that allows for more working time. This makes it possible to create much more realistic flesh tones than I can get from faster-drying model paints.

Photo 9 - Now the highlights were added to the flesh. In the background you can see Vallejo's excellent metallic paints on the girder-absorbing arm.

Photo 10 - I painted the stripes on the pants using wash and drybrush techniques. This job would have been less difficult if I'd have been able to assemble the upper and

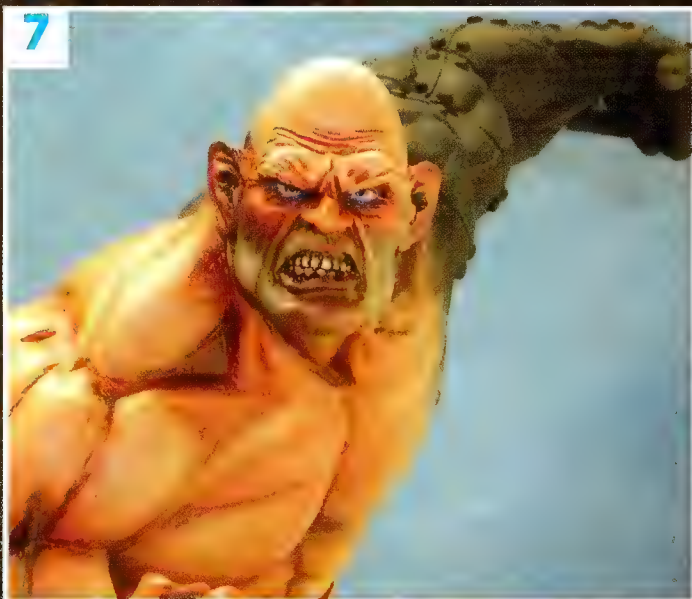


Photo 7: Figure with shadows applied.

lower body sections after painting. The shoes were treated in a similar manner to the pants; I used brown tones on them for contrast against the black and white stripes.

Photo 11 - The figure's naked torso was large enough that I decided to add some "body hair." This was made by scuffing a piece of steel wool against a piece of 60-grit sandpaper above an area on the model on which I'd brushed some matte acrylic gel medium. Once the adhesive was dry, I blew off the excess steel wool fibers. I found that I couldn't reuse the excess fibers that fell around the figure - the scuffing action magnetized them so that they stuck together to form an unusable mat.

Photo 12 - I replaced the vinyl kit chain with a similar size in metal, which I found at a crafts store. After sealing the paint on the figure with Testors DullCote, I applied Future Acrylic Floor Polish to the eyes and teeth to make them

Photo 8: Figure with flesh colors drybrushed.



Photo 9: Figure with highlights drybrushed.



look realistically wet. Testors Clear Satin was sprayed over the flesh to give the skin a slight sheen.

Opening Picture - It seemed to me that "The Crusher" was clearly a failure of the penal system, so I decided to build a base showing him breaking out of jail. This (as so often happens), turned out to be a much bigger project than I thought it would be. Tune into a future "Simply Bases" article for a look at the process I followed to create the prison backdrop for "The Crusher".

The manufacturers describe this marvelous kit as having been produced "by fans for fans." If you're interested in getting your own model of "The Crusher," the price is \$124.99 plus \$8.00 shipping (in the 48 states UPS Ground). Please E-mail: KOMADESIGNS@AOL.COM for kit information and availability.



Photo 10: Close shot of the painted pants.

Don't forget to look for an upcoming "Simply Bases" article that will detail how I created the base for "The Crusher!"



Photo 11: Photo showing "The Crusher" with steel wool "body hair" applied.



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Photo 12: Longer and different angle of figure on base.

FROM THE PRODUCERS OF
INDEPENDENCE DAY AND GODZILLA
**EIGHT LEGGED
FREAKS**

"Spiders? What spiders?"
with Fred DeRuvo



Oh boy, oh boy! Who says "B movies" are dead, huh?! Huh?! Like any movie of this type, this is one of those flicks that you will either love or hate, but it'll be difficult to find any middle ground on this one! Me? I love it and you know why? Well, as soon as I saw the previews, I thought to myself, "Wow! That scene would make such a great diorama!" I'm referring to the scene with Rick Overton as the police officer in his patrol car with one of those eight-legged freaks on top of his car. He hears the ruckus, pulls out his service revolver and shoots the spider right through the roof of the car! The result? Death and gooeyness, which drips into the hole through the roof of the car and onto/into his mouth - YUMMY!!

Even though we were on vacation at the time, my quest began for the items I thought I'd need. I didn't want a HUGE diorama since I was going to use

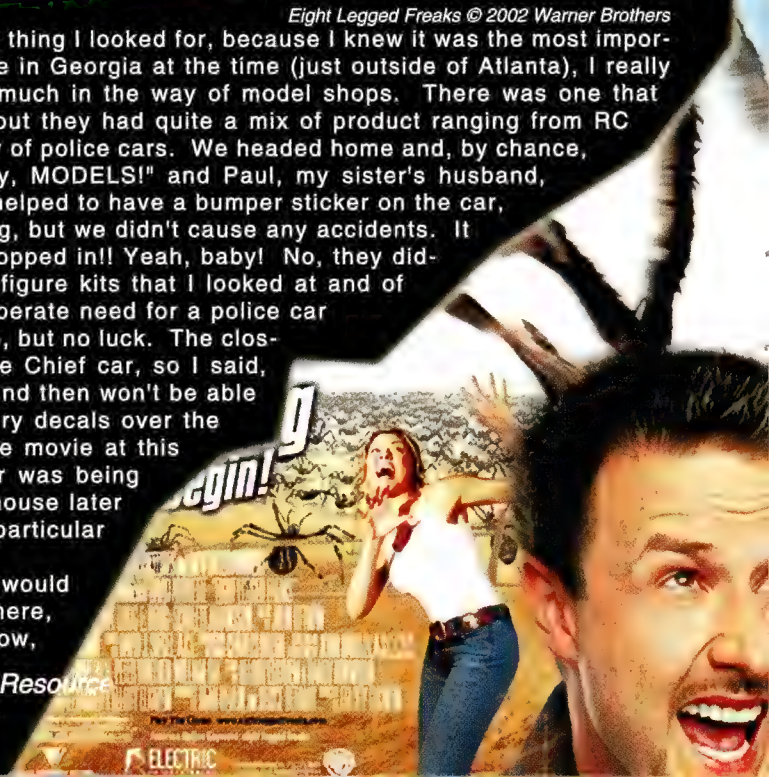
Let the
squashin'
begin!

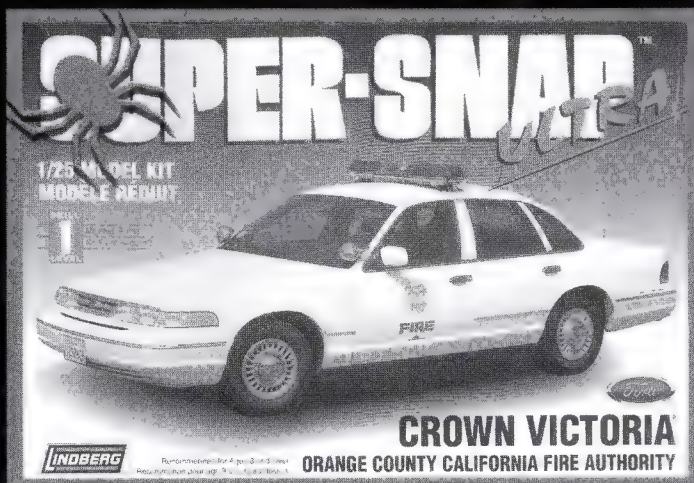


Eight Legged Freaks © 2002 Warner Brothers

a car model, so I decided 1:24 or 1:25 scale was fine. The first thing I looked for, because I knew it was the most important aspect of the diorama, was the police car. Since we were in Georgia at the time (just outside of Atlanta), I really didn't know where to look. The phone book didn't yield too much in the way of model shops. There was one that looked to be fairly close, so we headed over there. Turned out they had quite a mix of product ranging from RC vehicles to models to modeling supplies, but nothing in the way of police cars. We headed home and, by chance, I saw a big sign that simply said "Models," so I yelled, "Hey, MODELS!" and Paul, my sister's husband, slammed on the brakes and in we went! Guess it would have helped to have a bumper sticker on the car, which might have read, "I Brake for Model Shops" or something, but we didn't cause any accidents. It turned out to be Fayetteville Hobbies and MAN, am I glad I stopped in!! Yeah, baby! No, they didn't have a police car model, but they had tons of Sci-Fi and figure kits that I looked at and of which I purchased many. I told the gal at the shop of my desperate need for a police car model and she helped me look through every model in the shop, but no luck. The closest thing we could find was a Lindberg 1:24 Super SNAP Fire Chief car, so I said, "Oh, what the heck? I'd better buy this one before I regret it and then won't be able to find anything!" I felt certain I could purchase the necessary decals over the Internet if I had to do so. Now remember, I had not seen the movie at this point, so I was really guessing as to what type of police car was being used in the movie. Turns out when I got back to my sister's house later that day and viewed the movie previews on the 'Net, this particular model was close enough for my taste buds!

I also knew that I would need a 1:24 scale figure that would stand in for Rick Overton. There were a number of options here, but in truth, I wasn't sure I wanted to use a figure. I know, I know,





Lindberg's Super Snap Ultra Crown Victoria in 1:24 scale was perfect for this diorama!



that's sacrilege, but the diorama wasn't fully constructed in my mind. I hadn't completely decided exactly what the dio would look like. In fact, it changed many times as I progressed. Ultimately, if this scene didn't exactly reflect a specific scene from the movie, but more of an essence from the movie, I was perfectly okay with that. I tossed around the idea of including a tower (you know, the one where David Arquette is standing toward the top with a rifle yelling, "Eight-Legged Freaks!!") with the car as the centerpiece and spiders all around. I also decided that it would be cool to include a billboard advertising the movie. This would serve as a nameplate. This was getting to be fun and I hadn't even started building it yet!

Okay, so I left Fayetteville Hobbies with a boxful of models, including Gigantics' Tarantula models and then we headed over to Hobby Lobby to look for - yep, you guessed it - toy spiders. I never realized how tough it was to find realistic-looking, toy spiders! I had absolutely no inclination to sculpt my own and I thought that there had to be some toy spiders that looked realistic enough. I had no luck at all at Hobby Lobby, though I DID notice that they were just gearing up for Halloween. I was probably a bit too early.

A few days later, I went to a Michaels and found a "Tube of Insects," which included two spiders and a billion other bugs. Well, I had two and the giant spider from the Gigantics' model, but I had to keep searching. At another craft store, I found a bag of spider rings, which I figured I could just cut away from the ring part and use in the diorama. Okay, so I had some spiders, but I wasn't satisfied. It wasn't until I returned home to California and went to

Party City that I found enough spiders to round out the collection. Now, I had what I needed!

I won't bore you with a step by step process of building or painting every aspect of this diorama, but I will provide highlights of each part. I started with the car because I wanted to get it out of the way. This is a pretty detailed model and I was really glad for two things: it was a snap kit and it did not include a motor! Cool. I concentrated on putting the car together and adding details.

The Car

The car went together very easily. Without the motor to glue, things came together in no time at all. I have to say that this car really lives up to its name: Super-Snap Ultra. The details are really there and things DO snap together. Glue was used only in a few places where the instructions dictated, but for the most part, it was a snap!

I left the car white, but wiped on a thin coating of Future Acrylic Floor Finish. Even though the car had been molded in white, it looked like it had been painted already because it was very shiny. The Future simply provided more depth to the look.

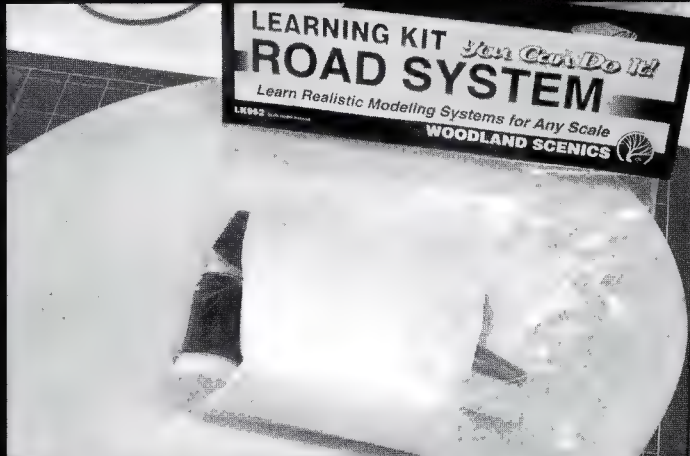
The Detailer™ that I've mentioned previously in other articles was again used on this vehicle for the hubcaps, the bumper and a few other places on the car. This created a natural depth to these areas. Once I popped in the taillights, mirrors and the cop lights on the top of the car, our vehicle was essentially done! I purchased a set of Police/Sheriff waterslide decals from one of my local hobby shops, produced by Chimneyville and I was set to go!

Progressing to the Diorama

The more I thought about it, the more I decided that I wanted to have the car parked on the road, with the police officer standing in front of the car and diorama. The spiders would be behind him and he would be totally unaware of their presence. This wasn't too far-fetched anyway since Rick's character seemed oblivious to quite a few things that were taking place in the movie! Okay, that was it. I would have the car parked toward the middle of the dio, the larger spider crawling over the car from the back

The Police car is nearly done and ready for the road!





Above Left: Except for the application of the door decals, the car is ready to roll!
Above Right: The Road System Learning Kit from Woodland Scenics. **Below Right:** taping the border down for the actual road surface.

side, with other smaller spiders behind that.

The Various Parts

After creating the roadway according the instructions that came with the Woodland Scenics Road System Learning Kit, I added rocks behind the cruiser and slightly up higher so that it would be easier to see the spider and the rocks would create a bit of a backdrop too. (I also painted a yellow dotted line down the center of the roadway.)

The Roady System was fairly easy to use, but I would do a few things differently next time. I'll use small strips of wood or plastic instead of the tape to act as the border. The tape wanted to keep coming up. I'm sure it would work well for creating a bend in the road, but for a straight road, better to have something more solid. I filled the imperfections that were created from using the plaster with Woodland Scenics Foam Filler.

I added some sand, small plants and things in the front of the car, off the road and then created the billboard sign to serve the dual purpose that I've already mentioned. Once everything dried, I applied the pigments and paint.

I liked it! Maybe you will too. Sometimes, when you want your own model of something, it's easier and quicker to do it yourself as opposed to waiting for a company to create it!

MR





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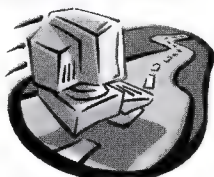
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Classifieds:

• **WANTED:** Unbuilt/unpainted "Jasmine Of The Jungle" 1/6 scale resin kit. Previously produced by NERV and distributed by The Character Shop and sculpted by Joe Laudati. Contact Kevin at: tbpewter@webtv.net

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Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you. Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!

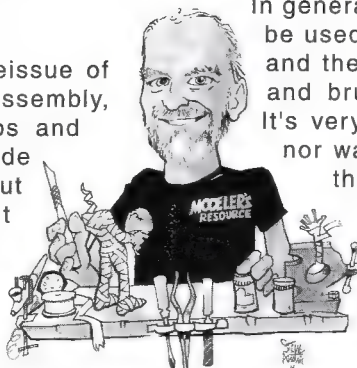


Part 5: Paints & Painting

We have prepared the kit parts of the reissue of Aurora's Robin the Boy Wonder for assembly, glued them together, and filled the gaps and seams. Then the assemblies were made ready so that we're FINALLY ready to put some paint on them! But first - we ought to examine the paints we'll use on the model and the tools with which we're going to apply them.

It would be well to know a little about the composition of model paints in order to decide which would be the most desirable for your model. Most paints intended for hobby use have three basic components: the carrier, the binder, and the pigment. The carrier, which may be based on either an organic (oil-based) or water-soluble (frequently acrylic) solvent, is the liquid in which the other two components are suspended. When the paint has been applied, the carrier evaporates and the binder dries. The dried binder acts like a glue which holds the pigment to the surface of the model. The various finely ground materials in the pigment impart the desired color.

Your first consideration then will be to decide whether you want to use an organic or water-soluble type of paint (fig.1). Organic model paints offer the hobbyist the greatest variety of colors. Most of the



organic paints can be thinned with mineral spirits and/or lacquer thinner. These liquids are flammable, have a disagreeable smell, are more expensive than water and they must be disposed of properly when they become too dirty.

The water-soluble or acrylic paints can be thinned with water (which has none of the disadvantages I just mentioned) or isopropyl alcohol. The colors you want may not be currently available, but the range of acrylic model paint colors is increasing all the time. Although they don't smell as bad as organic paints, they still give off fumes as they dry. So once again, be sure to have plenty of fresh air circulating around your work area.

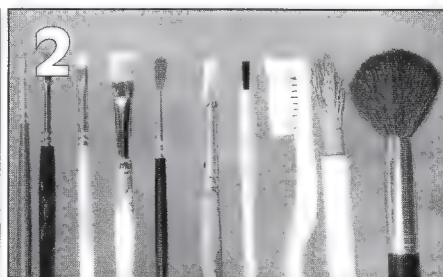
One further note on acrylic paints: there are many water-soluble hobby paints available in crafts stores that are cheaper than those paints which are formulated specifically for plastic models. Some modelers rave about these craft paints. I myself haven't been able to make them perform very well and I don't know how well they hold up over time. I have used them for small details and to color the ground work on bases. The choice is up to you; probably you'll wind up using several different types of paint as you learn which works best for various applications.

In general, the material that thins the paint can also be used to clean brushes and painting equipment, and there are plenty of other choices for thinners and brush cleaners besides those listed above. It's very important to remember: neither organic nor water-based paints can be mixed! Also, the thinners for one type of paint cannot be used to thin the other. The exception to this rule is that lacquer thinner seems to dissolve most types of dried paint from brushes, etc. Don't try to use lacquer thinner to remove dried paint from a styrene model, though - it will melt the plastic.

The brushes with which you'll apply your paints come in a vast number of materials, shapes, and sizes (fig.2). What sort of brushes you'll use will be dictated by the kind of paints you're applying, how big an area you want to cover, and what technique you're using to apply the paint. You'll find it desirable to spend the extra money to get the best quality brushes you possibly can. You'll suffer sticker shock even if you shop around; wait for sales at the art-supply and crafts stores, etc. But it will be worth the investment.

Some of the brushes you can see in the photo weren't pricey at all. The big fluffy one on the far right came from the cosmetics department of a drug store. I use it to dust off my models at contest time.

Fig 1: A small selection of the many types of paint for models. Fig 2: There are brushes for every job. Fig 3: These are the spray paints we'll use on Robin.



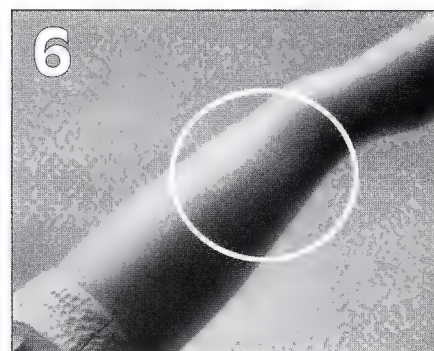
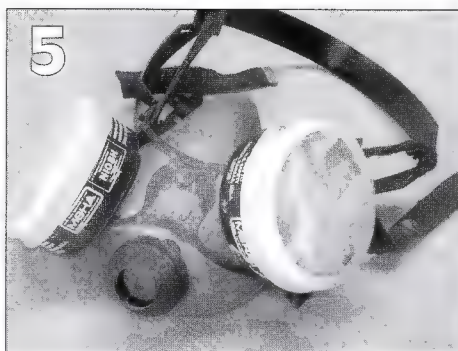
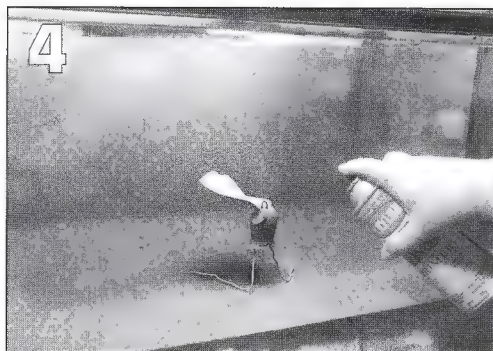


Fig 4: Safety first! A spray booth vents harmful fumes and dust outdoors. Fig 5: Respirators keep harmful dust and fumes out of YOU. Fig 6: ACK! The primer shows an area that still needs work.

In order to make the most of those costly brushes, you must take good care of them. Clean them in the material which is appropriate for the paint you're using as soon as you're done painting. Swish the brush in the cleaner; avoid grinding the bristles against the sides or bottom of the container - they can be cut off by the ferrule (the metal band that holds the bristles to the handle). It helps to wash the cleaned brushes in soap and warm water to remove any residue left by the brush cleaner. Restore the bristles' shape with your fingers, and if a protective sleeve for the bristles came with the brush, use it. Store your brushes upright, resting on their handles, NEVER on the bristles.

It's difficult to cover large areas with paint brushes, even the widest ones. The simplest answer to this concern is the aerosol "spray paint" can (fig.3). It's good for applying primer and base color coats to a model quickly and smoothly. However, the paint just shoots out of the can (which is why they're sometimes called "spray bombs"), so you'll need to prepare to paint safely before you start shooting.

If you can spray outside, no problem. But as the weather doesn't always cooperate, you'll need to be aware of the hazards of spray painting indoors. The big danger is that the carriers for almost all spray paints are organic compounds, and therefore both toxic and flammable. Any open flame - the pilot lights of gas appliances, for example - could ignite the airborne

fumes. Because they are toxic, you'll also want to avoid inhaling these fumes. Overspray, the paint that misses the surface of the model, is another problem. The pigment dries in the air and then settles as colored dust everywhere. You don't want to ingest this dust either.

The best answer to these concerns is a spray booth (fig.4). The box itself contains the overspray while a motorized fan vents the dust and the paint fumes outdoors. The booth should be equipped with an offset motor for the fan. In this arrangement, the motor is outside of the flow of vented air. Otherwise, a spark from the motor could ignite the solvent fumes as they pass over it. The spray booth will also require a light source to illuminate its interior.

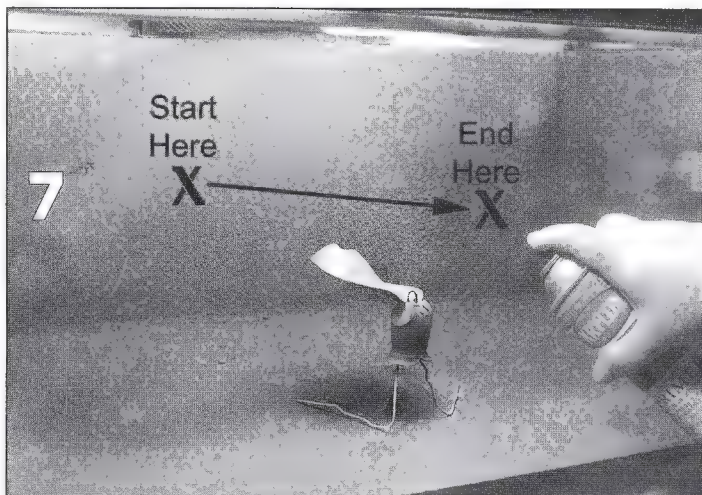
A spray booth alone isn't enough to protect you from the overspray and fumes. A respirator (fig.5) is also necessary. These are available at hardware stores. Don't try to get by with those white paper dust masks - they can't prevent you from breathing in the toxic paint fumes. All this may seem like a lot of trouble and expense, but remember...you only have one set of lungs!

Once you're properly equipped, you're ready to paint. Let's turn back to the model on which we've been working, Robin the Boy Wonder. We'll begin by spraying on the base coats.

The first application I'll use is Krylon Sandable Primer. There are several good reasons for applying primer to a model. First, the monochrome primer makes surface flaws much easier to see and correct (fig.6). (If you must apply putty over the problem area you'll have to sand away the primer first, as the paint will interfere with the putty's adhesion.) It also "levels" the different textures over which it is applied, be they plastic, putty, or any other material. Therefore, the color coats which are applied over the primer will have a uniform appearance. Finally, primer is formulated to provide better adhesion for the paints which are applied over it.

To begin with, I place the can of primer in a pot of warm - NOT HOT - water. Hot water could cause the pressurized can to burst. I only want to warm the paint so that it will spray more smoothly. While the paint is warming, I place the various model elements near my spray booth, where they'll be handy for painting. At this time I don a shop apron and my respirator. I also put on a pair of rubber gloves, which will keep the paint off

Fig 7: Spraying starts before the pass is made and stops after paint passes the assembly.

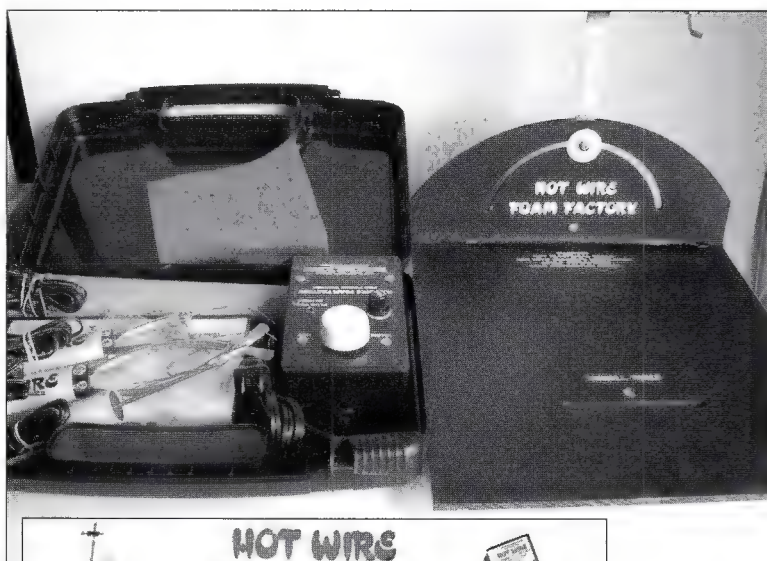


• Continued on Page 26 •

Goodies & Gadgets

Focusing On: Product Review

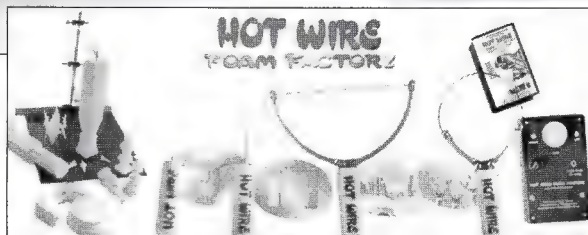
HOT WIRE FOAM FACTORY



Here are the ULTIMATE craft and hobby foam cutting and sculpting tools for making just about anything that you might come across in your crafting or hobby experience!

These hot wire foam factory tools allow you to carve and sculpt terrain for your dioramas as well as create all sorts of things that otherwise might be too difficult to create!

We're highlighting a number of their products in the larger photo to the left. Shown on the right in the photo is the Original Hot Scroll Starter Kit, which retails for \$59.90 (cat #K03). This tool is a 12"x14" scroll table for cutting accurate straight edges, strips, angles, curves, cylinders, cones. All of this with a simple adjustment for making angle cuts. Makes 8" high cuts.



Great for modeling buildings, slicing walls, making columns, custom signs and much, much more. The Hot Scroll cuts with superfine detail and is made of industrial strength ABS. Very simple and easy to set up and use. Includes four cutting blades and an AC Power Supply.

The kit featured to the left in the photo is a kit that includes the Hot Wire Sculpting Tool, Freehand Router, Hot Knife and Engraving Tool, all of which will make any foam sculpting job a snap!

We encourage you to check out these folks and their full line of products. You can even purchase foam from them as well.

For More Information or to Order Call

Toll Free

1-866-735-9255

Hot Wire Foam Factory

300 North G Street

Lompoc CA, 93436

Tel: 805.737.4300 • Fax: 805.735.9285

E-mail: email_faqs@hotwirefoamfactory.com

MEDEA-IWATA-ARTOOL

The airbrush of airbrushes. The Artistry of Air. The Painter's Performer. The...you get the idea. Ladies and gentlemen, I'd like to introduce the Iwata Micron, an airbrush that is renowned for its looks, its ability and its price tag. The truth is that you get what you pay for and if you're looking for an airbrush that can deliver the goods in producing ultra-thin lines and precision placement, then this is the airbrush.



Used by artists the world over, the Iwata Micron is ideal for professional use where heavier paints are required, or where larger work is being created. The Iwata Custom Micron matched head system insures superior atomization. The CM-C features a larger 1/4oz. (7.0ml) gravity feed color cup for working with large volumes of paint. .23mm fluid nozzle opening, gravity feed cup with a removable head system. Spray pattern: hairline to 1" (hairline to 25mm). The unit has a double action main lever, an adjustable main lever tension and a preset handle. The price? \$525.00

Mind if I quote from the written material? "The Custom Micron Series is for the elite professional who demands precise and accurate control of very detailed spraying. These airbrushes are the "best of the best," hand-tested and adjusted by the world's leading airbrush technicians. Special machining processes along with the meticulous hand-fitting of the parts creates an airbrush with superb atomization and incredible control of very detailed spraying."

The Hobby Mask is the product shown on the right in the photo from the folks at Artool and its uses are voluminous. Just some of the things that can be accomplished with it are protecting clear parts, camouflaging, panel accents and striping. We've all been at that point where we need to mask something off from another area of a model that we've just finished painting. Hobby Mask is a solvent-proof adhesive clear film that can be adapted to the needs of the hobbyist.

For more information on any Medea-Iwata-Artool Products, please visit them at:
www.iwata-medea.com/ and www.artoolproducts.com

SCALETREES™

ScaleTrees.com is a company that is proud of their trees and proud of how much effort goes into creating them. Realistic in many ways, these trees will add that realism to any diorama that you're working on where trees are either going to be the main focal point or simply the background.

The folks at ScaleTrees.com decided to use the White Oak tree as their source and inspiration, mainly because it is the most widely found oak in the United States. They actually color-matched the foliage of a mature White Oak's leaves during the summer!

ScaleTrees come in three different types: ScaleTrees Complete (ready to go), ScaleTrees without foliage (your basic tree; you add some of the foliage) and ScaleTrees Armatures (just the trunk and branches).

BranchBunches™ is another product made by these folks. BranchBunches is designed to replicate the branching structure of prototype trees, bushes, shrubs and exposed roots. They add mass and volume to trees while maintaining a desired semi-transparent appearance.

For more information on their full line of trees and tree-related products, please visit them at:
www.scaletrees.com



• **Modeling Basics...Continued from Page 23** •

my hands and my greasy fingerprints off the surface of the model.

Now to paint. I dry the water off the spray can, then shake it for at least a minute after the agitator ball starts to rattle. This is necessary for a thorough mixing of the can's contents. During this shaking I turn on the spray booth fan and light.

I position the part I want to paint (about 8" away for the primer, farther away for thinner paints...knowing how to estimate these distances comes with a little experience), making sure that the can's nozzle is pointed in the right direction (taking care with the aim of the nozzle also comes from experience!). The paint can spatter when the nozzle is depressed and released. So I start spraying before the paint actually touches the model and let up on the paint nozzle after I've made my pass (fig.7).

Trying to keep the distance from the nozzle to the surface uniform, I make a light pass. The mounts I made for the various model elements make it easier to maneuver them as I spray. The trick is not to go so fast I don't get enough paint on the model, without going so slow that too much paint gets on the surface and begins to run. (If that happens, stop immediately and touch the corner of a paper towel to the run. Then let the paint dry completely. You'll probably have to wet sand the run with some fine grit sandpaper, then wash off the surface and start again...yes, a good paint job requires patience!). It's almost always best to build up several light coats of paint than to hose the model down with one heavy coat. Varying the direction in which each coat is applied will help make the coverage



Fig 8: The primed model elements are ready for the color coats.

more uniform.

When you're finished using your spray can, you'll need to clean the nozzle. Do this simply by turning the can upside down, and depressing the trigger. When the paint is replaced by clear propellant, the nozzle is clean.

Well, we got the primer coat on Robin, anyway (fig.8). We'll really bring him to life with the color coats which we'll apply in Part 6: MORE Paints and Painting.



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MORIA ORC...

N & T Productions
 19 Marina Drive, South Shields
 Tyne & Wear NE33 2NH ENGLAND
www.nt-productions.com
enquiries@nt-productions.com

Here's a "quickie" review/buildup of one of the new kits from our good friends in Merry Ol' England, N & T Productions.

Their new Orc kit comes fully licensed by New Line Cinema and is produced in cold-cast porcelain. The resultant castings are wonderful. If you've seen the movies, you know that these dudes are truly ugly. That ugliness translates to fear-inducing terror on the part of the fighters whose job it has become to protect the Halflings of J. R. R. Tolkien's Middle Earth.

There are a number of points to ponder as you consider the buildup and painting techniques you'll use for this particular model. We gave ours plenty of thought prior to getting out the paint and brush. There was only one minor problem we encountered and that was NOT PAYING PROPER ATTENTION TO THE INSTRUCTIONS! Sorry, didn't mean to yell there. Because of that, without thinking, we had glued both arms on BEFORE we realized that the weapon our friendly Orc was holding should have gone on first. It actually turned out better, in my opinion, because I was actually forced to use a real piece of wood. Shhh! Don't tell my wife I raided her kitchen looking for a B-B-Q skewer, okay? The B-B-Q skewer worked perfectly, allowing me to slightly bend it into the space that was left over. This skewer was slightly thinner than the white metal rod that came with the kit, but I liked it better. What choice did I have? I had to have liked it better!



Above: the parts to this kit. Beautifully sculpted; wonderfully cast.



Above: Could even a mother love a face like this?

Once I got past this little problem, everything else went very smoothly. I also tried - for the first time - Rub 'N Buff colors and was I impressed! This product is truly wonderful! Why haven't I used them before?! In some cases, after I applied a stain as my primer, I went in straight with the Rub 'N Buff colors (over the chest armor and whatnot) and then left it alone. To



me, it looked fine.

For the Orc's skin, I tried a variety of different paint combinations until I came up with one that I was particularly satisfied with. His skin tone actually changed numerous times prior to achieving the final result, but I'm comfortable with what I managed to create - a deep, dark, greenish looking tinge with deeply sunken eyes. This guy needed to look really earthy and dirty. In fact, he needed to appear rather gross-looking. Hey, he makes me sick when I look at him!

Our Orc came with a very nicely finished wooden base and a smallish base that would be affixed to that and one that the Orc would actually stand on. It consisted of ground with rocks and things giving the modeler plenty of opportunities to add color.

Looking for your own Orc? Try this one from N & T Productions. It's worth having and you can contact them at the address located at the top of this page.



PS - If you drop this model, it will break.

It's All Plastic To Me



with
Jim Bertges

Once again I grab my superglue in one hand, accelerator in the other, clamp a paint brush in my teeth and get down to business with four new kits. So, let's take a look at the shapely resin that has arisen from the clutter of my workbench.

Squid Girl

"She Came From Beneath the Sea!" Perhaps she wants to wrap you in her cold-blooded embrace or she intends to give you a taste of her supple whip, but no matter what, she'll make a nice addition to the "naughty girl" portion of your kit collection. From Hourglass Studios, this lovely, but dangerous looking beauty was sculpted by Beverly Gilroy and based on the fantasy artwork of Mike Hoffman. The kit comes in six pieces, including the base, all of which are resin except the white metal whip. Casting is excellent; there were no flaws or air bubbles to deal with and all the parts fit well. The kit is nicely engineered with only a little putty work necessary at the attachment points of the arms and head. In fact, my

only complaint about this kit would be that the cut-off point for the neck should have been at the bottom of the choker rather than lower on the neck. This would have eliminated the need to putty in that area completely.

The fun part, of course, was the painting. Because of the cold, undersea theme of the kit and the heavy use of blues in the painting the kit is based on, I decided to make Squid Girl's skin tone more on the blue/violet side. This gives her a cold look to match her shiny black leather outfit and the cruel look on her face. Even the base was fun to paint. It reflects the background of Mike Hoffman's Squid Girl painting with a relief sculpture of a squid emerging from the darkness. Using the same blues and violets I worked into SG's skin tone, I tried to add some depth and shading to the ominous creature lurking beneath her feet. Speaking of the base, part of SG's whip is sculpted on to the base and the white metal part must be bent properly to meet up with it. It just took a drop of superglue to fill in the joint.

The finished piece stands about nine inches tall, including the base, and is great fun to build and paint. If this sort of thing tickles your fancy, you can order it for \$125.00 plus \$10 shipping from Hourglass Studios, Beverly Gilroy, 15652 Hillview Lane, Granada Hills, CA 91344. The kit is limited to 125 pieces worldwide, so order soon.

Osquip

Yes, that's his name and if you make fun of it, he'll hit you with his big stick. When I first got this kit, it was a little difficult to make out what it actually was. It was cast in a strange, clear, amber colored resin which was quite brittle. In its journeys around the country from its creator to the main office of Modeler's Resource and finally, to me it had broken into many more pieces than were originally intended. Since there were no instructions, I needed some kind of visual reference in order to make sense of all the shattered pieces. Fortunately, the sculptor, Jesus Pastore, sent a design sketch in to announce the kit's availability, so from a copy of that sketch, I was able to figure out what went where. With a bit of judicious drilling and pinning, I assembled Osquip and found that except for a little crack here and there, practically no putty was needed. It almost seemed a shame to paint Osquip because he looked so interesting in his clear form. However, after looking at the sketch and the assembled piece, I was transported back to the early 70s. This guy looked like something that stepped off the pages of Heavy Metal magazine.

In my mind's eye, I saw him as a green-skinned, sandy-haired, wandering warrior. As far as I knew, there was no back-story to Osquip, so I was free to believe what I wanted to about him. I wanted his skin to be blotchy and textured looking so I used a stippling technique to dab on several shades of green and yellow Delta Ceramcote acrylics. When I was happy with the skin coloration, I used oils to add shading and definition to some of his musculature. The pants were painted a leathery brown and stained with burnt umber to give them depth.





The kit came with a length of thin wire to fabricate Osquip's staff and a beautifully stained and finished block of wood for the base. I drilled a hole in his left hand to accommodate the wire and with Magic Sculp I built the wire up until it resembled a walking stick with a leather grip. I spread a bit of Celluclay on the wooden base for groundwork and added some strands of long grass for visual interest. The finished piece stands about seven inches tall, including the base. This is an intriguing and very unique piece that would make a fine addition to any collection of fantasy figures. You can contact Jesus Pastore for availability and pricing information at: CCS: 6029, PO Box 0253323, Miami, FL 33102-5323.

Old Man Dracula

This bust from United Empire Miniatures is an excellent representation of Gary Oldman as he appeared in his "Old Dracula" guise in the movie Bram Stoker's Dracula. The sculpture by Jim Maddox captures all the subtleties of both Oldman's makeup and that strange hairdo. At 1/9 scale it is a good size to exercise your more understated painter's skills. The trick is to capture that very pale skin tone and still allow enough depth so the creases and lines of age show up well. I decided to tackle the task by letting my white primer coat also be the base coat for Dracula's skin. From there I added a light wash of Raw Sienna oil paint to add a bit of depth, but was a bit too dark. So, after a quick blast of Dullcote, I misted on a soft layer of Createx transparent flesh and that lightened things up nicely. A little more shading was required around the eyes and the skin was pretty much done. The hair, which appears as white in the movie, was given a wash of pale blue, just to add some depth. After a bit of white

drybrushing, the hair looked just fine. Drac's bright red jacket is an interesting contrast to his pale flesh and requires very little in the way of shading. In the film, the jacket had an intricate gold pattern embroidered on it, but since that is not replicated in this piece, I decided not to attempt it freehand.

This is an excellent piece for fans of Bram Stoker's Dracula and is the third in a series from United Empire Miniatures. The series also includes busts of Dracula as the Wolf Creature and as the Bat Creature. The Old Man bust is priced at \$23.95 and is available from United Empire Miniatures, PO Box 669051, Marietta, GA 30066. www.unitedempireminiatures.com.

Curse of the Werewolf

This beautiful little gem of a bust from Diceman Creations stands just under three inches tall from its base bottom to the tip of his pointy ears, but sculptor Ed White has packed in all the detail anyone could ask for in a piece three times this size. The likeness of Oliver Reed's leering lycanthropy is perfectly captured and practically commands you to paint it. I succumbed to that command one evening after viewing the 1961 Hammer film, Curse of the Werewolf. It struck me how blue Oliver's eyes were and how interesting they looked peering out from that werewolf makeup. Painting was really quite simple with lots of drybrushing of various shades of gray over the detailed fur and then onto the face. I don't normally like to paint a werewolf's face in a normal flesh tone, I prefer the darkened skin look, but since this is how he looked in the movie...this is how I painted him. After just a basecoat of normal flesh I shaded the details in with burnt umber oil paint and that's really all it took to bring the face to life. Of course there were the vicious teeth and the red-rimmed, deep blue eyes, but almost as quickly as the inspiration to paint struck, the painting was finished and I was quite pleased with the results. I did leave off the usual dribble of blood from the werewolf's mouth, because I really like the way he looks clean. This bust is part of a series from Diceman called "Hammer Heads" and if they're all as excellent as this one, Hammer fans will want to pick up an entire set. You can contact Diceman via e-mail at dicemancreations@yahoo.com or write to him at Diceman Creations, 34 Feronia Way, Rutherford, NJ 07070, to check for pricing and availability.

There we are, four down and whole piles more on the workbench. I'll be back as soon as I can with more modeling for your edification and entertainment. Until then, build something.



Building the Polar Lights 1960s

BATMOBILE

by Jim Apitz

Speculation runs rampant about why no mainstream TV Batmobile™ kit is being produced today. Many blame that Batmobile's licensing woes on the fact that rights to the design are shared by multiple parties (George Barris, Fox, and Warner Bros./DC Comics) that cannot agree on who gets what percentage of the profits. This is an unfortunate set of circumstances for fans of the show in general, and the TV car in particular. In my opinion, this standoff is also resulting in untold jillions of lost Bat dollars for all of the various rights holders. I would think that there is enough money to be made to appease all parties concerned. It is interesting to note that Polar Lights had no problem getting permission to produce Batboat and Batcycle kits from the Batman series-related 1966 movie. (Hmmm...which Batmobile rights holder listed above has no ties to these two vehicles?) After trying unsuccessfully to secure the licensing rights for the 1960s TV Batmobile, Polar Lights set off in a different direction, and is now offering a line of diecast and plastic kits based on vehicles from the comic's pages.

Their 1960s Batmobile is based on the one featured in the pages of DC comics during the late 1960s. The design was obviously based in large part on that hugely popular, converted Lincoln Futura TV car of the same period.

Polar Lights kit number 6901 is a 1/25 scale plastic model kit that includes 116 parts molded in black, clear, translucent red and translucent amber. Plated parts and 4 vinyl tires are also included. The kit also features figures of Batman™ and Robin™.

All the parts are cleanly molded. The chromed and translucent sprues are individually wrapped to prevent marring. Several other bags hold the black plastic items. A two-sided instruction sheet with English printed on one side, French on the other and a small, somewhat disappointing, black and white decal set are also included. The decal sheet contains gauge faces, a TV monitor picture of what appears to be Commissioner Gordon and a Bathood emblem. Everything is packaged in an eye pleasing, sturdy box that is reminiscent of the old Aurora kits. A small number of these kits were molded in white plastic instead of black and are sought out by collectors the same way White Lightning versions of Johnny Lightning diecast vehicles are. A small, oval window on the box's bottom lets the buyer see which version is housed inside. As luck would have it, I got a black version.



Above: The completed modified dashboard. Note the homemade gauge faces and flipped/recessed media section in the middle. Coiled wire replaced the two-way radio's molded cord.

Below: The dashboard and figures installed. The TV monitor was coated with Future Floor Wax to simulate glass.





Above: The completed engine. Painting the details greatly enhanced this assembly.



Below: The hood opens in clamshell fashion to expose the engine compartment.



Below: Nail spreaders, grease guns, smoke screens and dual exhaust. Why won't Detroit offer this option package?



This is my first experience with a Polar Lights model and my impressions of the kit are favorable - for the most part. Since the comic book Batmobile's details varied from issue to issue, and depending on who was drawing it, no definitive design can be used as a comparison for accuracy. This point is even noted on the instruction sheet in regards to painting choices. Polar Lights captured the general look and feel of the vehicle quite well.

Even though it looks "right," I feel that the kit has a certain lack of sharpness to it. By that, I mean that the details - knobs, buttons and the like aren't quite as crisp as they could be. On the other hand, everything is cleanly molded with almost no flash. The clear parts are just that. Crystal clear and flawlessly cast. A few mold lines required some minor sanding, but I encountered nothing too troubling in the castings. The black plastic is thick and similar to gray PVC plastic in both feel and sandability. **Let's Build A Batmobile!**

Motor-vation

Twenty-four parts make up the engine assembly. I was disappointed with the lack of detail on many of the parts. The alternator and other accessories that magically hang from the drive belts with no brackets are just closed cylinders. No fuel pump is included, so plumbing the simplistic carburetor would be a challenge. A set of plug wires would enhance the look of the finished assembly, but although there is a small distributor cap and coil, there are no spark plugs or anything even remotely resembling them!

A trial assembly of all the engine parts was my first step and I discovered that they do not fit together well. The intake manifold does not seat entirely into the cavity made by the engine block and the two cylinder heads. Almost all of the parts' locator pins are too big for their corresponding holes. To remedy this, I had to widen all the holes by reaming them with a hobby knife. One locator hole on the bottom of the oil pan is positioned approximately 1/8 inch forward of where it should be. A new hole was drilled in the proper location and the old one filled.

After gluing the engine halves and the cylinder heads together, I painted them Testors Flat Red. The transmission, intake manifold and accessories were painted Testors Steel. To give the engine some visual interest, I used Testors Silver, Aluminum, Gold and Blue to pick out what details are present. Plated valve covers add just enough shine to the finished engine. The completed assembly doesn't look all that bad considering the afore-mentioned negatives. Still, since the engine represents almost 1/4 of the parts used in the kit, it would have been nice to have one cast with much greater detail.

The Inside Story

The interior is comprised of 14 pieces and the Caped Crusaders account for another 7 each, for a total of 28. The seats are molded to the base and separate headrests are provided. The interior door panels snap right into place, as do many of the accessories. The same fit problems were encountered assembling some of these parts. I dry-brushed some Testors Steel onto the gas, clutch and brake pedals to make them stand out from the dark floor under the dashboard. The door panels, dashboard and interior base were sprayed with a coat of Krylon® Semi-Flat Black to duplicate the look of leather. The floor was painted with an acrylic flat black and drybrushed with Testors Silver to give it a slightly worn appearance. I painted the dashboard's and con-

Batmobile...Continued from Page 31

sole's molded-in buttons and switches with silvers, reds and blues. The small driver's side gauges sport a blue motif, the passenger's side is red. The 2-piece, translucent red beacon was treated to a coat of Testors Aluminum paint in the appropriate areas. In my opinion, the beacon could have been done much better cast as a single part. Many modelers were hoping to use the Polar Lights beacon on their Futura conversions, but it's way too large for that purpose.

I thought the video monitor/radio panel in the middle of the dashboard would look better slanted up slightly and recessed into the opening provided, so, using a razor saw, I cut off enough material on each side to fit. Next, I flipped the panel upside down to make the dials reside on the driver's side of the dash. The new look was well worth the effort, but our heroes might be miffed when they turn on their TV and it broadcasts everything upside down. I was not satisfied with the simplistic kit-provided gauge decals, so I created new ones on my computer using Adobe Illustrator software. All gauges were finished with a generous coating of Future floor wax to simulate lenses. The only other time that I deviated from the stock configuration in the interior was when I removed the molded-in, two-way radio speaker cord. I replaced it with a much more realistic wire that I coiled and "painted" black with a permanent marker.

I finished off the interior work by applying Bare Metal Foil to the two canopies' frames. Bare Metal Foil is available in several finishes, but the original "chrome" seems to stick and conform to complex parts better than the other variations.

It Figures

I found the parts make up of the figures to be a bit odd. Each head is molded as two separate parts. Then those assemblies are connected to two-part body assemblies. Why? Two arms and a cape attach to each figure to finish them off. The separate heads and arms create an articulated action figure look and require putty to fill the seams. This was not as evident on the Robin figure as it was on Batman's. I felt that each figure could have been molded in fewer parts, and would have resulted in a more realistic effect without making as much work for the modeler. Robin's utility belt was missing the familiar gold cylinders, so I made some by gluing on small pieces of plastic rod. Both figures were painted with acrylic paints mixed on a palette after first being primed with ordinary latex ceiling paint. I've found that ceiling paint makes an excellent primer because of its wonderful flat finish and concealing abilities. The ceiling paint covered the glossy black plastic in just two thinned down coats. The best part is, there are no fumes to contend with and you more than likely have a can of it already in your house.

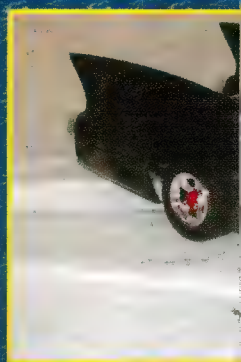
Down Under

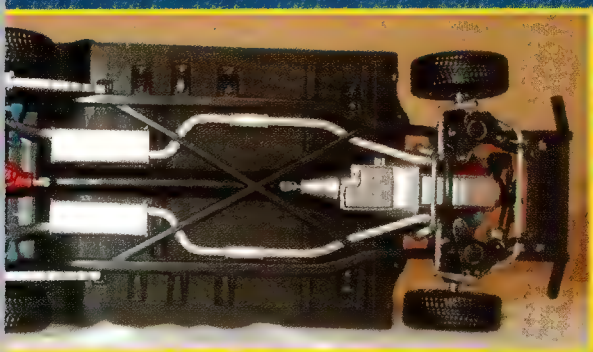
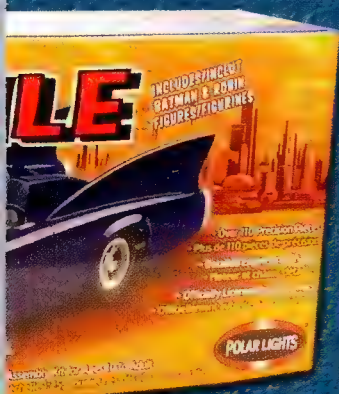
The floor pan was painted flat black, and then distressed by dry-brushing around the raised areas with a lighter color. The frame was polished to give a glossy contrast to the floor. I painted the rear differential a red primer color. Many differentials of the 1960s had this paint scheme, and that is why they are often referred to as "pumpkins." The springs were drybrushed with Testors Steel. I painted the shock absorbers a medium blue color using acrylic paint. The exhaust system and front suspension are painted with Testors Steel and Silver. When the chassis assembly was fully constructed, I dry-brushed silver and steel over many of the parts to achieve a worn



The photos on these two pages highlight various angles of the completed Batmobile.

Ultimately, this is a very nice representation of the 1960s comic book Batmobile.





Above:
We can't forget the undercarriage! You may wish to place the engine first!



Due to circumstances beyond my control, the body couldn't be painted. A set of sanding cloths was used to polish the plastic body.

look typical of a car's underside.

I found that placing the engine inside the engine compartment as instructed to be a real challenge. In hindsight, I see no reason why the engine cannot be put in place first, and the compartment built around it.

What A Body

Due to publishing deadlines, I only had a few weeks to build the kit and write this article. Unfortunately, those few weeks coincided with some of the harshest winter weather New England has seen in over 40 years. Snow, high winds, and brutal cold prohibited painting the body of the Batmobile outdoors and not having access to a spray booth prohibited painting it indoors. Although much of the kit is molded in smooth black plastic, the body is molded with a slight pebble grain texture. It surely couldn't be displayed as it came out of the box, so something had to be done and done quickly. In a desperate move, I attacked the body and hood with medium and fine grain manicure sticks and a set of LMG sanding cloths. The cloths have progressively finer grits ranging from 1800 to 12000. Used first, the manicure sticks acted as block sanders and worked well for smoothing out imperfections. The body was now straight and smooth, but much duller than when I had started. Next came the sanding cloths. I decided to begin with a grit of 3200. As each sanding cloth was used, the model slowly started to take on a brilliant shine. I finished the process by applying some polishing compound with a soft, clean flannel. I really couldn't be happier with the results. The finish is much smoother and more uniform than I ever would have achieved with paint, and the gloss is mirror-like. I had lucked out and made lemonade from Jack Frost's frigid lemons!

The rear of the car is laden with plated parts. The bottom of each quarter panel ends in a plated, oval shaped gadget housing. I detailed the insides of these by painting the most recessed areas flat black. Next, a coat of Testors Steel was applied over the remainder of the parts' interior to add some contrast. The finished units look great. The plated bumper has the sprue attachments connected to the top of the bumper instead of the bottom where they would not have been noticed. A little silver paint was used to touch up the unplated areas.

The plated wheels look identical to the TV car's Radir rims, but are devoid of lug nuts. I found that to be a bit odd, since the die-cast version of this kit has those details. The chrome plated bat spinners were painted with red. The vinyl tires have to be stretched over the rims. Softening the tires in hot water is a good idea, as they can be a little difficult to stretch at room temperature.

Conclusion

I worked on this model over the course of two weeks. During that time I'd estimate that some 20-30 hours of actual build time were spent on it (a world speed record for me). The finished model is a very nice representation of the 1960s comic book Batmobile and Polar Lights is to be commended for that. There were some fit problems and as I mentioned before, the details could have been done better. But in the final analysis, it's a fun kit to build and most importantly, it's a Batmobile!



This Time It's War!



By Hilber Graf

"ALIENS - This time it's war." That was the publicity teaser for what is arguably one of the best sci-fi thriller films of all time. Since its theatrical release in 1986, throngs of fans have devoured anything connected with this motion picture and I'm no different. I've built numerous Aliens over the past 16 years and never seem to tire of the subject.

A few years ago I was lucky to find a now out-of-production 1/35th scale ALIENS APC (armored personnel carrier) kit produced by the late Halcyon Model Company. Delighted with my discovery, I squirreled it away in the old kit vault. For years it gathered dust, waiting like a "face hugger" for the right time to hatch from its egg. Recently, it stirred to life. That time had arrived.

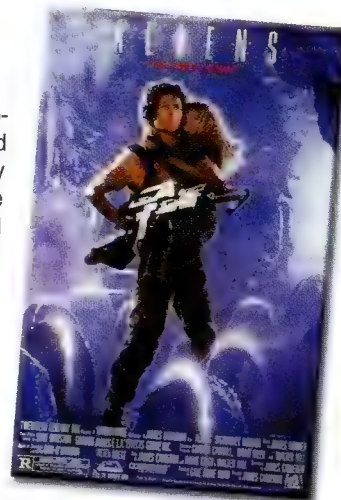
The Battle Plan

A favorite scene in ALIENS was the incursion of Colonial Marines into the atmosphere processing station. Despite their formidable weaponry, unarmed Alien warriors surrounded and trapped the Marines, quickly overwhelming the once-cocky soldiers. Ripley (portrayed by actress Sigourney Weaver) commandeered their APC, crashing through the atmosphere plant on a roller coaster ride to save the survivors. The sequence's climax occurred when she drove the APC through a closed loading dock door to temporary freedom.

That was my diorama! However, not satisfied with the storyline at face value, I employed a little artistic license. I wanted to add a small host of Aliens, covering the vehicle like hungry ants, some tossed through the air by the collision, others clinging on in an attempt to pry their way inside. Gathering my materials together, I was ready for battle (Photo 1).

Visualizing LV-426

Although there were several full-size sets built or redressed for filming ALIENS, a majority of the planetary environment, from drop-ship landing field to the colony complex and huge atmosphere processing station, existed solely in 1/12th and 1/6th scale miniatures. Rather than shoot-





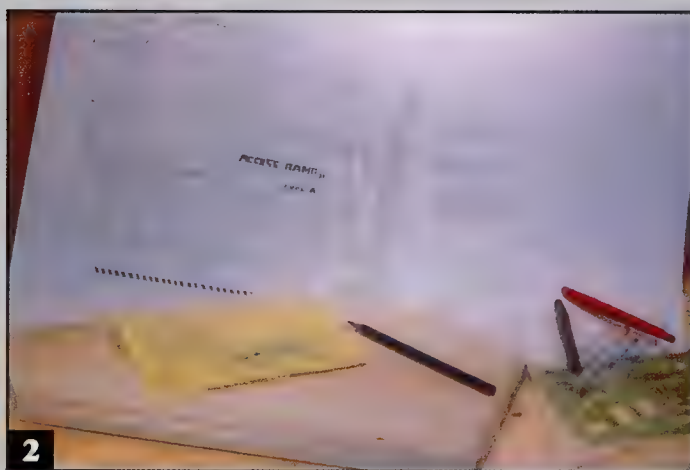
ing individual models separately against a blue screen, then combining all the elements in the optical printer to complete a shot, many miniature action effects sequences were achieved in-camera. For example, when the drop-ship briefly landed, a trooper carrier raced out of its belly toward camera, then the drop-ship immediately lifted off behind; that was filmed all in one shot. The results were completely convincing. No wonder *ALIENS* won the 1986 Oscar for Best Visual Effects.

Habitually, I've approached almost every diorama project as if it were a motion picture set in miniature. After an idea was finalized, I drafted detailed scale plans, built most, if not all, of the diorama base and moved on to creating vehicles or figures that "acted" within the scene to support a story line. Vehicular dioramas, particularly those including structures, can rapidly become too large for practical display unless you stick to a strict base size. I looked at the overall idea, and then began omitting anything that didn't directly support the "script."

Burying myself in several screenings of the *ALIENS* DVD and miscellaneous publications covering the film, I made rough sketches of the scene I was attempting to depict, eventually refining those to 1/35th scale plans (Photo 2). Unusual base shapes make for great eye appeal, so I avoid standard squares or rectangles, plus I arrange subjects so they are not parallel to the base edges. The almost trapezoid-shaped base for this project measured approximately 16"x10".

A Miniature Groundbreaking

Looking at the movie's atmosphere processing station, I was reminded of an oil refinery. Clustered within a complex arraignment of pipes, cabling, girders, block and triangular-shaped walls set at opposing angles, the structure came off almost like abstract sculpture. Built for



functionality rather than beauty, the station had a cold, foreboding industrial appearance. I attempted to convey these features in my plans.

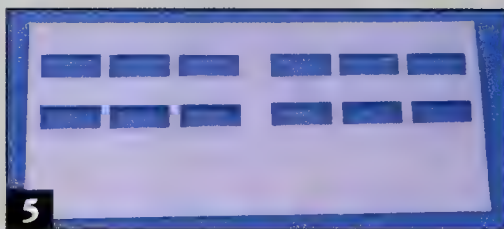
My building material of choice was styrene plastic stock. Evergreen Scale Models and Plastruct both offer a mind-blowing array of styrene in sheet, strip, rod, tube and even girders and other industrial shapes. I was first exposed to the versatility of these products during my own experience working on effects for film and video during the 1980s and I've never forgotten the joy. I firmly believe almost anything can be fabricated out of this stuff. Most well-stocked hobby shops sell either one or both of these brands.

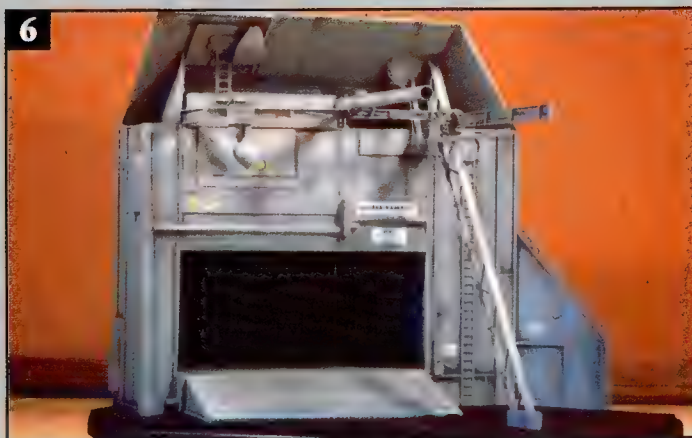
The building shape was fabricated mostly from .080" and .060" styrene sheet, each wall joint reinforced inside by 1/4" plastic strips and glued together with liquid plastic cement. Evergreen sheets are easy to cut. Simply score with a sharp knife on one side and break the sheet on the scored line. Thin sheets can be cut through with a very sharp #11 X-acto blade. Frequently referring to my plans as a guide, the basic structure came together in less than an hour (Photo 3). I intentionally positioned the building so parts of it projected forward at the viewer's main point of view. Like a 3-D movie, the structure reached out to grab you.

Surface details were the next task. Various squares of plastic sheet, lengths of strip and rod were glued on the outside walls, some at opposing angles to increase visual interest. Plastruct girders, truss and pipes added an industrial appearance to the building. I scrounged through my boxes of miscellaneous model parts searching for anything that might add interesting

small details. A drive ramp was fashioned from Evergreen "metal siding," continuing to the floor inside (Photo 4).

Since the miniature structure was only three inches deep and was supposed to give an impression of access to a huge processing plant, I had to hide the obvious.





One inside wall was dressed up with odds and ends of parts and I determined how my APC and demolished access door would block view of most of the interior. Following my plans and a still frame on the DVD, I cut out a door from .010" styrene sheet, adding thin beam and strip details. This allowed me to easily crush and tear it apart (Photo 5). The overall structure was spray painted with Testors Light Sea Gray, then shaded and weathered in powdered pastel chalks. Miscellaneous leftover military-style dry transfer lettering and some computer-generated signage completed the desired appearance (Photo 6).

Mean Machine

The movie's armored personnel carrier resembled a rolling brick with an attitude. Budgetary restraints prevented the effects team from constructing a full-size vehicle from the ground up. A solution was found by discovery of an old tractor at London's Heathrow Airport, meant for towing jet aircraft. The outer steel plate skin was removed, lowering its seventy-two ton weight, and replaced with lighter 1/4" steel plating. The resulting wedge shape was detailed with various fiberglass components, making the vehicle a definite mean machine. The effects model department built a 1/6th scale replica to be used in the miniature colony set. It was basically a radio-controlled car fitted with a rugged Kevlar body, which was a necessity as the model was to receive a beating during filming.

Inspecting Halcyon's APC kit, then observing the vehicle on video, I noted an interesting inconsistency with both. The size of the outside APC seemed far too small to contain all the soldiers and equipment as depicted within the movie vehicle's interior set. Thirteen actors were shown riding inside, not to mention a lot of weaponry and computer monitoring equipment. The vehicle measured out to have been only approximately 24' long and 10' wide. When depicting reality, Hollywood indulges in a lot of artistic license.

From the beginning I wanted to add some miniature lights to this model. Marvelous lighting items appear around Christmastime every year,



usually intended for illuminating miniature holiday village collectibles. They are pre-wired with battery boxes, switches, various LEDs and light bulbs (Photo 7). One pair of tiny spotlights was perfect for vehicle headlights and fairly simple to insert into the APC. I more or less built the vehicle around this light system.

Halcyon's kit was cleanly molded and possessed very nice detail. However, the parts fit left a lot to be desired. Maybe my problem was caused by the need to leave the APC belly (Part 6) off the body for inserting lights and other items later, but the nose section (Parts 3, 7, 8, 9, 68 & 69) simply didn't line up correctly. Noticeable seam gaps appeared between these and the main body walls (Parts 1, 2, 4 & 5). A significant amount of Bondo was required to fill the seams, then carefully wet sanded smooth (Photo 8). To match damage on the full-size APC, I thinned the inside walls in specific areas with a Dremel moto-tool, fitted with a steel cutter. Then I pushed the plastic inward until a dent formed. The vehicle's rear section was mostly hidden from view inside the building and by flying debris, so I omitted the entire roof gun turret and detail parts.

There was no need to set up my airbrush, as the vehicle's overall color was very similar to Testors Military Dark Green spray can paint. Ground pastel chalks darkened recessed areas and duplicated the effects of weather. Once set by a thin layer of Testors DullCote, I drybrushed lighter green highlights on raised surface details, then added a thin rust-colored wash in a few strategic areas for effect. Kit decals were replaced with a few dry transfers, which appeared more like they were painted on. As a final touch, I used a fine tip brush to add silver metal scratches wherever repeated contact with tools, hands or road damage would have naturally occurred (Photo 9). The headlights were glued in position in the APC nose, feeding wiring through the body to discreetly exit the vehicle's rear.

A Barrel Full of Aliens

The murderous creature in the 1979 film, ALIEN, was a tall stuntman in a very heavy rubber suit, constricting movement to a minimum. For ALIENS,

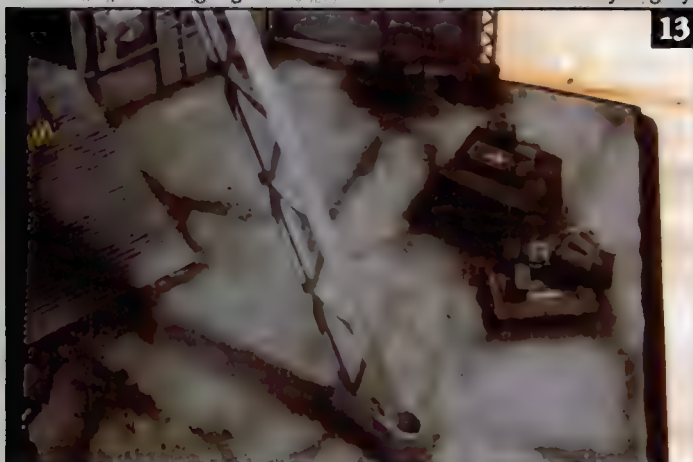




director James Cameron wanted hundreds of creatures moving in ways unlike humans - hanging from ceilings, jumping from wall to wall and other insect-like actions. Allowing for spare costumes, *ALIENS* used a mere twelve stuntmen and dancers wearing latex heads and black leotards with lightweight foam appliances attached to them. For some shots, to further disguise the fact basic alien warriors were guys in suits, physical effects people from the Stan Winston Studio created a half-dozen puppets. A couple of them were rod and cable operated eight-foot tall mechanisms, capable of bending in ways humans couldn't. Some others were floppy puppets that were thrown, crushed or blown up. Another was a completely articulated upper torso puppet with movable lips and thrusting tongue with its own set of jaws.

Lacking available Alien figures in 1/35th scale delayed construction of my diorama idea for several years. During the late 1980s a company named A.E.F. Designs produced licensed *ALIENS* resin cast kits. I remembered they were quite nice, but rather pricey for that time. A.E.F. closed down in the early '90s and eventually these kits even disappeared from the collector market. Recently, Andrea Miniatures of Spain released "Xenomorph", a 54mm diorama kit containing a white metal Ripley and Alien plus a small resin base. The BIG problem was its price tag of \$74.95!!! All seemed lost until last summer when I traveled to Dragon-Con in Atlanta, Georgia. There I met a model kit dealer who had five little resin Aliens packaged as A.E.F. Designs kits and reasonably priced. I admittedly suspected the claim, but these were very detailed figures and in desperation I succumbed and purchased all of them. My "host of Aliens" was scaled down to a water cooler conversation group.

These twelve part kits were easy to assemble and reposition, making each one an individual Alien warrior. I desired my creatures to tumble off the APC as it crashed through the access doorway, so I constructed them in animated poses (Photo 10). Short lengths of fine gauge wire were inserted at most joints and super glued to insure strength. Any resulting gaps were corrected with Magic Sculpt. Lucky for me, I discovered I really only needed four of the five kits to create the illusion of a crowd. Painting was simple, as the main color of these beasts was black. I sprayed them with Testors Flat Black, then highlighted surface detail in shades of acrylic gray.



A final light coat of Polly Scale Clear Gloss completed their familiar slimy appearance (Photo 11).

Lastly, I assembled a Ripley figure out of parts box leftovers, requiring only the head and upper torso. This I attached to a scrap plastic driver compartment interior wall, inserting this into the almost completed APC so her face could be seen through the nose window (Photo 12). A metal mounting rod was now inserted through the belly floor plate and this subassembly finally glued to the body.

Final Details

The APC was attached to the open doorway floor, slipping the battery box and wiring through the building to a space especially cut into the backside for easy access to the on-off switch. This assembly was epoxy glued to the base and allowed to set and cure overnight.

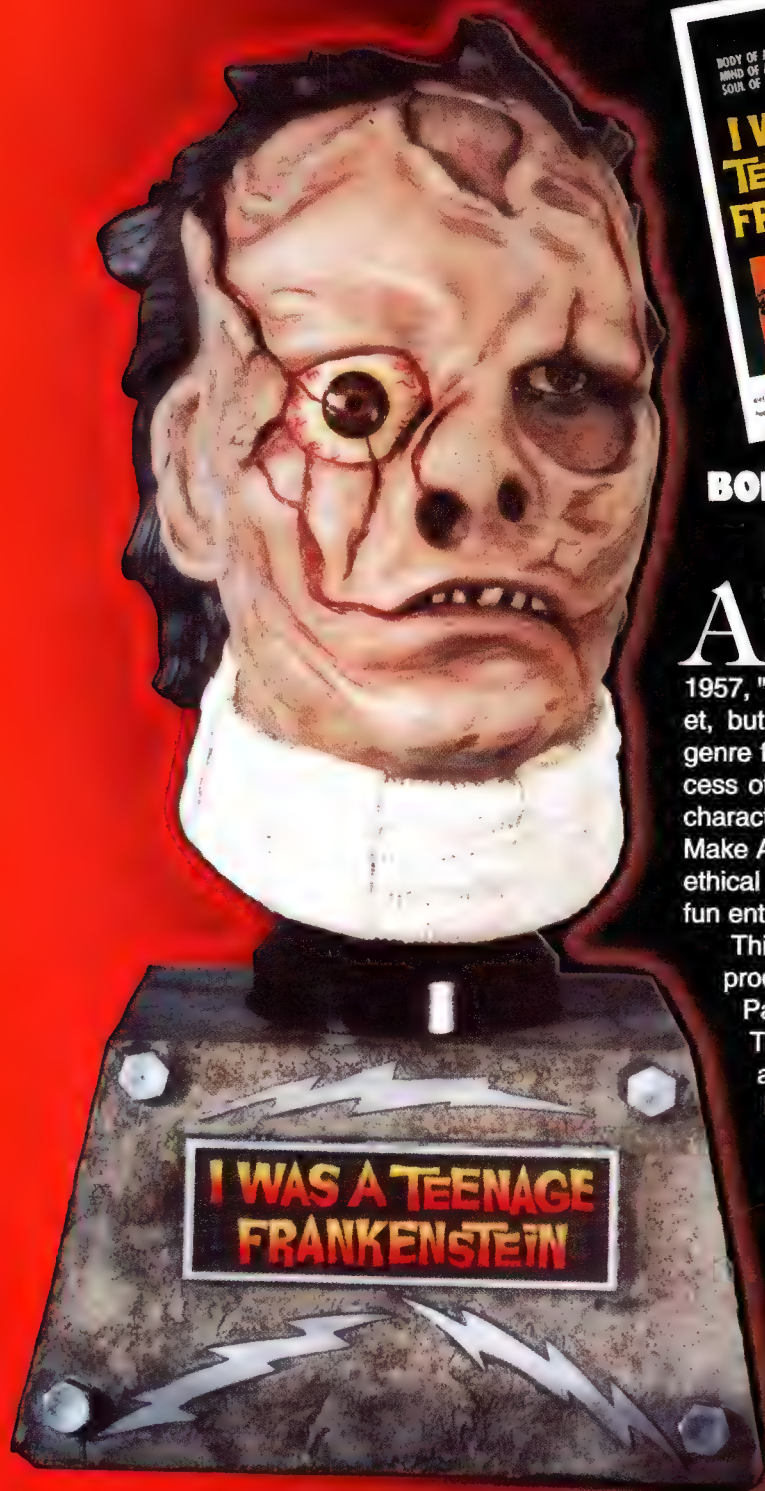
No groundwork was used in this diorama. Instead, I mixed stone gray acrylic paint with some fine grain beach sand. Applying this mixture around the process plant structure where the walls met the base, I carefully worked paint across all exposed areas of ground. Once dried, the sand gave the paint a great earthy texture. Ground dark brown pastel chalk was applied to give the surface depth, then set by Dullcoat and highlighted with dry-brushed light gray. To fill "dead space" I added a few 1/35th scale crates and other equipment (Photo 13).

The Aliens, exploding access door and flying debris were test positioned around the doorway and vehicle. When final positions were determined, I drilled tiny holes and attached each item with short lengths of fine gauge wire and super glue (Photo 14).

It's always wise to set your project aside for a day or two after completion. When you examine it later you'll be surprised with the number of overlooked flaws you'll discover. I found several and corrected them to my satisfaction (Photo 15). After waiting nearly ten years to start this project idea, it was gratifying to finally have it decorating the display shelves in my studio (Photo 16)!



Teenage Angst!



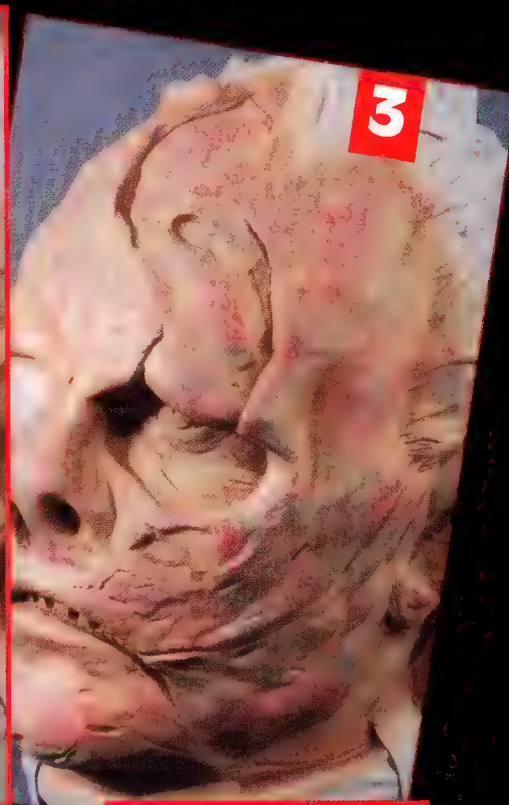
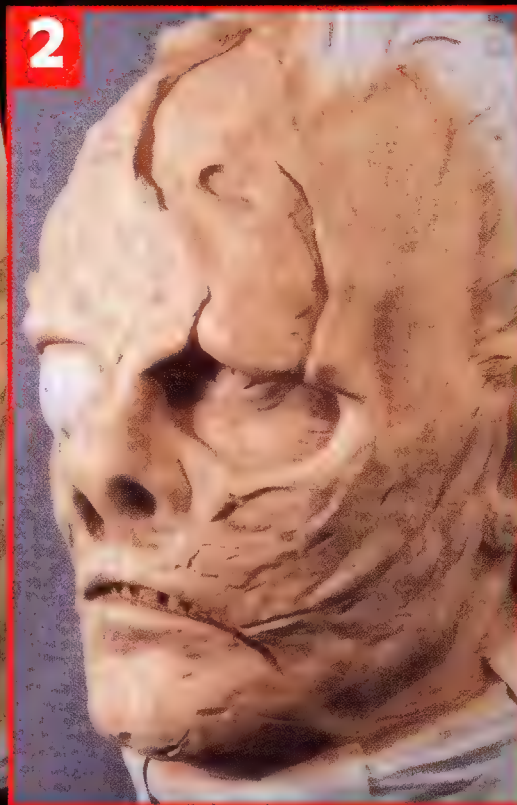
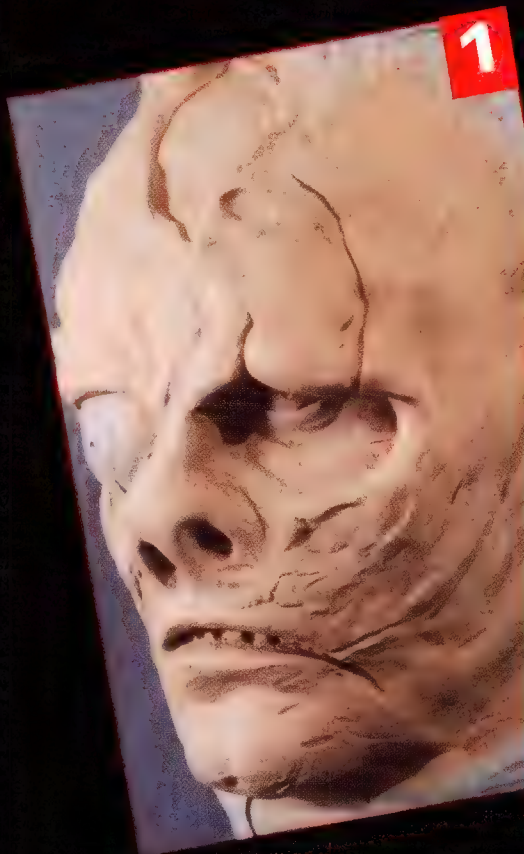
BODY OF A BOY! MIND OF A MONSTER! SOUL OF AN UNEARTHLY THING!

As we remember back to the pangs and pains of our teenage years - it could have been a lot worse. This poor guy had more than his share of problems! Back in 1957, "I Was A Teenage Frankenstein" was another low budget, but successful installment in the teenage horror movie genre from American International Pictures following the success of "I was A Teenage Werewolf." A.I.P. also used both characters in another low budget goodie entitled "How To Make A Monster". Although these movies offered no moral or ethical value in one sense, they were however, mindless and fun entertainment.

This piece is the third issue in a line of large-scale busts produced by Earthbound Studios and sculpted by William Paquet, based on the B movie monsters from the 50s. Thanks to all the details rendered into this wonderful creation, this is one UGLY (in a complimentary way) big boy! Let's bring him to life.

The usual cleaning and priming processes were performed before painting. Mike mixed flesh, Mink Tan, Mudstone and a touch of Raw Umber for the first layer. He airbrushed this mixture in a random mottled pattern to allow some of the gray primer to show through (Fig. 1). For the second layer, he added more Raw Umber to the base mix and continued to apply it in a random pattern (Fig. 2). When this was dry, a light misting of Dull-Cote sealed it.

And now a word on behalf of Mike's airbrush - the ever trusty Iwata HP-CS. If you are in the market for a new airbrush or even a first-time purchase, you might want to check out the Iwata line. These airbrushes are very reliable and capable of a wide



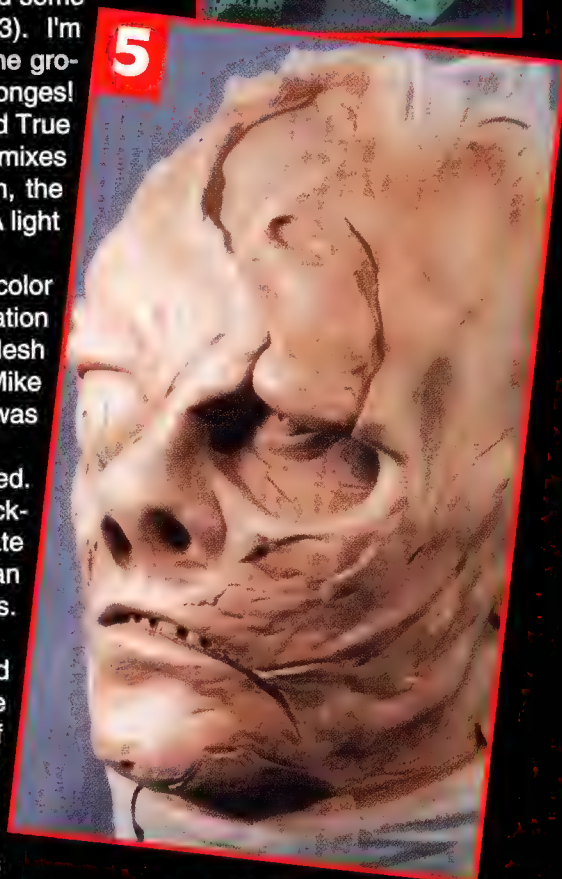
variety of painting effects. They aren't the least expensive, but which would you rather drive - a Corvette or a Pinto?

Back to painting. At this point, Mike applied the veining. Instead of using the airbrush to scribble the veins, he wanted to try something different and less time consuming - a sponge. For the first layer of veins, Mike took the base flesh mix and added some Napa Red. This was applied with a damp, open-cell kitchen sponge (Fig. 3). I'm sure we got some funny looks from the people walking down the aisle in the grocery store as we checked out the various cell patterns of all the kitchen sponges! Mike then took another portion of the base mix and added Payne's Gray and True Blue which he applied to the figure with the sponge (Fig. 4). Both of these mixes were thinned down to make them slightly transparent. For the final touch, the Blue Mix was used to airbrush the large veins on the right side of the face. A light misting of Testors DullCote™ sealed this process.

After the veining was completed, a thinned-down version of the base color was misted over the veins to underlay the veining. Another mottled application of the darker second mix was then applied. To add some shadowing, the flesh color was darkened by adding more Raw Umber and some Burnt Umber. Mike lightly sprayed this into the creases and folds of the flesh. Again, DullCote was applied (Fig. 5).

Now the wounds and other unique textures in the face had to be detailed. This could be done with an airbrush or color washes, but Mike decided to tackle the job with pastel chalks (Fig. 6). The chalks blend nicely and don't create the hard edges that sometimes come from using washes. The pastels can easily be applied using small makeup sponges, Q-tips™ or brushes. Mistakes are easily corrected with a damp cloth or sponge.

Breaking out the trusty pallet of chalks, Mike applied shades of blue and purple around the temples, in some of the creases, the mouth, the left eye and the veins on the right side of the face (Fig. 7). This created a look of bruising. In the open wounds, a Red Oxide chalk was applied. To add to the shading and bring out more of the textures, a dark brown chalk was applied to all the creases and cuts, around the eyes, the hairline, inside the ears, etc. Where darker shadowing was needed, a touch of black was



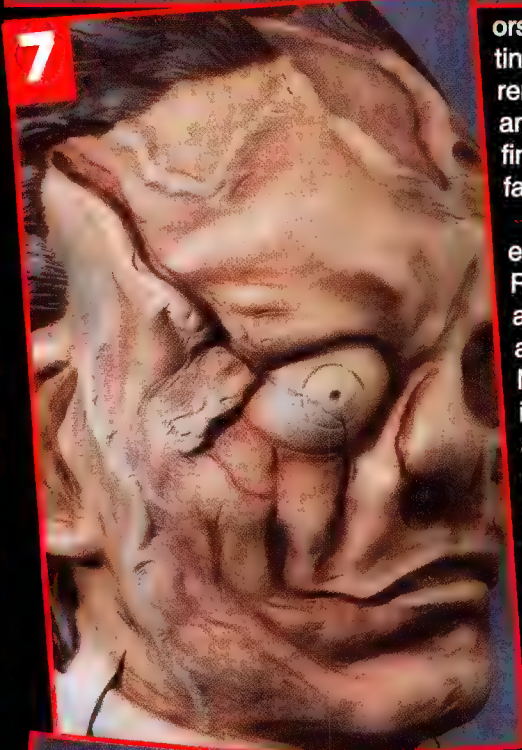
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blended with the dark brown. After the coloring was where Mike wanted it, a couple of light mistings of DullCote were sprayed on the face (Fig. 8).

This bad boy needs to be able to see - so let's do his bug eye! Mike used Latex Mold Builder to mask off the flesh around the eye. Barn Wood, Sandstone and Butter Cream were applied with a sponge for a mottled look (Fig. 9). Veins were added using an 18/0 script brush and a thinned-down mix of Red Oxide and Napa Red. An airbrush misting of Sandstone blended the sponged-on colors and underplayed the veins. A second layer of veins was applied plus a misting of Red Oxide in the corners of the eye. After painting in the iris (Mike used browns because he thought brown eyes would look good), he blended the iris col-

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ors with an airbrush misting of Polytranspar's Transparent Transpar Brown, letting some of this color spray over onto the whiter portion of the eye. After removing the masking, the lower edge of the eye was outlined with Red Oxide and then sealed with DullCote (Fig. 10). The left eye is painted and the hair is finished. Glossing the eyes will come later. Other than applying the gloss, the face is done (Fig. 11).

Now for the bandages. A base coat of Sandstone and Raw Linen was evenly brushed over the bandages. A wash of Raw Sienna mixed with the Raw Linen was sparingly applied (Fig. 12). To add more texture to the bandages, Mike decided to use real bandage material. Using 2-inch gauze bandage material, he cut pieces to fit between the sculpted tapes. Golden's Matte Medium was brushed onto the figure and then the gauze was carefully laid in place. It was glued in place with another coat of Matte Medium and allowed to dry and set up. Another piece of gauze was folded at the upper edge and applied over the lower portion of the previous application with another coat of Matte Medium (Fig. 13). This kept the look of the folds and creases, which were sculpted, in the original bandages. A wash of Raw Linen was brushed over the bandages followed by light gray shading. A thinned wash of Heritage Brick Red was lightly sponged onto the lower portion of the bandages. To blend the colors and finish off the effect, white was drybrushed over the bandage material and the tape (Fig. 14). The hairline was also touched up.

8



To paint the base, Mike began by airbrushing Cadmium Yellow across the lettering. Then True Red was airbrushed to the lower portion of the letters allowing it to fade upwards into the yellow. The lightening bolts were base coated black and dry-brushed with silver. A light misting of DullCote sealed the process so far. Next, the letters and lightening bolts were masked off with the Latex Mold Builder. An airbrushing of black was applied to fill in the background and make the letters pop. For the rest of the base, various shades of gray, brown and a touch of Brick Red were applied with a sponge to give it a stone look. Once this application was dry and sealed with DullCote, a wash of Polytranspar's Transparent Black Umber was brushed over the entire sponged area to blend the colors and bring out all the cracks and crevices.

The stitches around the base and the bolt heads were painted black, then silver. Silver was also applied around the edge of the nameplate. After a couple of mists of DullCote over the entire base, Gloss Sealer was brushed over the silver (Fig. 15).

While he had the Sealer out, Mike also brushed it on the eyes and the inside of the mouth. Some Satin Sealer was brushed on the cuts to give them a bit of an "oozy" look.

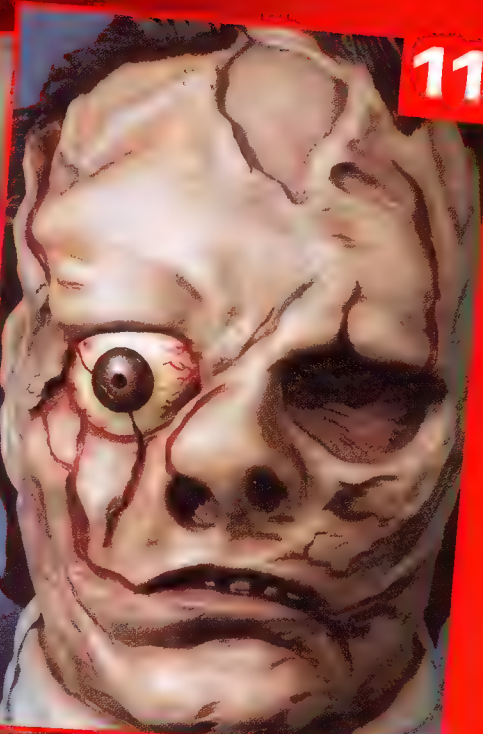
The swivel piece, which attaches the head to the base, was painted gloss black. Now that everything has been painted, Mike used two-part epoxy to glue the head to the swivel. Next, the head was set into place on the base. The swivel is not meant to be glued to the base so that the head can easily turn side to side and be displayed however you might desire. This big boy is now



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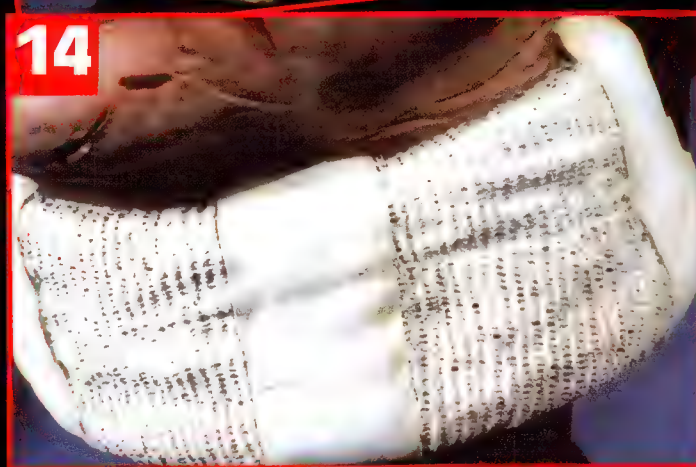
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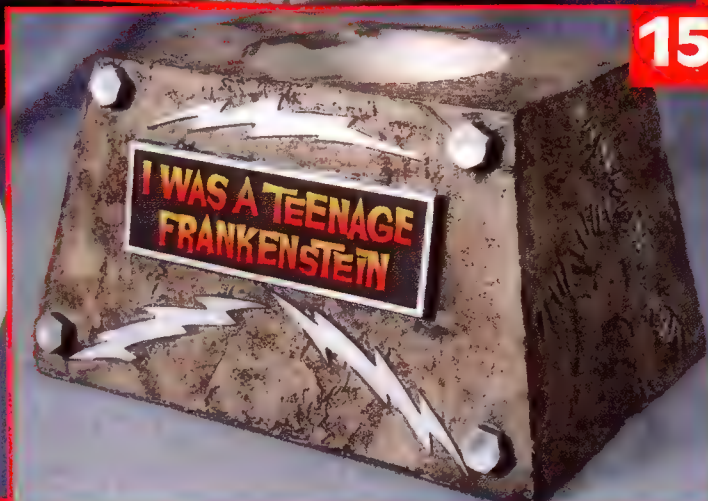
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13



14



15

ready to join the other monsters on our shelves!
Earthbound Studios can be contacted at P.O. Box 1833, Battle Ground, WA 98604, 360-263-8535 or earthboundstudios@yahoo.com.

For reference material, Mike used the website:
www.horrorseek.com/horror/tonyrivers/homepage.html.

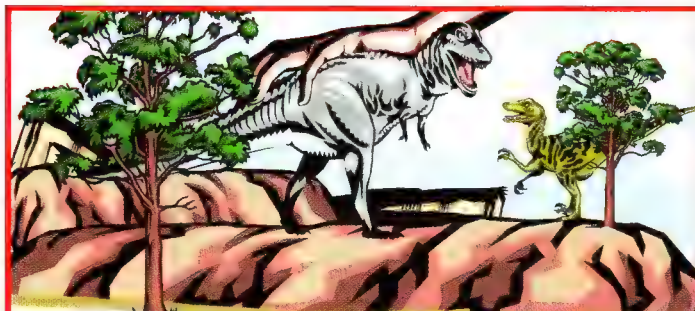
Most of the pictures are black and white but there are a few "behind the scenes" shots in color. If you have any questions or comments, feel free to contact the Glue Queen or her Glue King at pakrats@earthlink.net. Until next time, Happy Modeling!



Modeling Seas with Polyester Resin

1

by Hilber Graf



• The Art of Creating a Landscape for Your Models or Action Figures •

Simply Bases

Attempting to duplicate water in miniature has always been a challenge for modelers. Water can be a lively and bubbly country stream, muddy river or deep blue mountain lake. For depicting the high seas, modelers have developed a variety of techniques utilizing a broad range of materials. Let's take an in-depth look at one approach for solving this problem.

A Stormy Dilemma

I recently had a project assignment based upon the climactic squid battle from Disney's 20,000 Leagues Under the Sea. This memorable sequence took place on a rough ocean. Traditionally, the method for modeling seas is to form plaster or similar material into whatever shape needed, often with waves and surface texture carved into the material after it has set. The plaster ocean is then painted the desired color and finished in a high-gloss varnish to simulate water. I've seen extremely effective seagoing dioramas accomplished by this technique.

My subject presented the particular problem of pouring and sculpting plaster around a complex arrangement of squid tentacles flailing in the water and grasping the Nautilus submarine. I felt it would be nerve-racking to sculpt with wet material around a freshly painted model. It was possible to pour and sculpt the sea, let it dry, carving out an area to set the model, then paint the water. The completed model could be glued in place afterwards. In doing so, it requires additional plaster applied and sculpted to fill gaps between my model and the ocean, later retouching the ocean paint finish. A possible solution, but it seemed to be a lot of extra work.

Master diorama builder, Shepard Paine, described a different technique in his book, *How to Build Dioramas* (Kalmbach Books, 2000). It involved using liquid polyester casting resin and a clever texturing procedure. Since Shep recommended this method for modeling low, choppy seas, I felt comfortable adapting it for my project.

A Basic Base

My project was designed to fit on a narrow ledge shelf or bookcase shelf, about 6"x24". The model subject took up a lot of the surface space, not leaving much area for high waves. Lucky for me, the movie scene was filmed in a large outdoor water tank and, although there was an artificial "Hollywood rainstorm," full size wave effects were minimal. My task was to create rough water rather than a full-blown storm, something polyester resin could be manipulated to do.

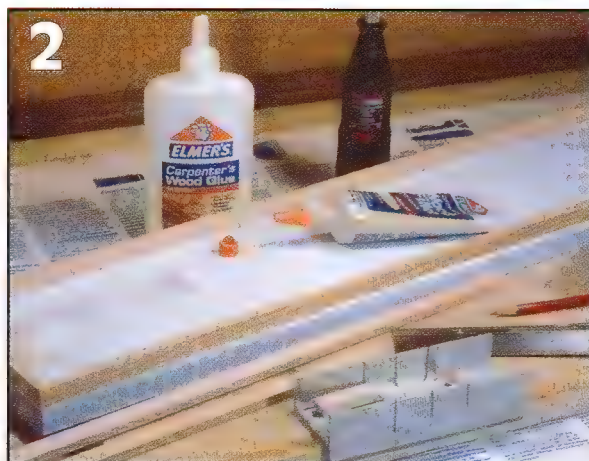
I scrounged a shelf board left over from my home remodeling supplies and sawed it to fit my size constraints (Photo 1). A ridge to contain the poured resin was cut from 1/4" basswood strip, then attached to the topside edge of the base by Elmer's Wood Glue (Photo 2). A generous line of glue was used to create a seal between the base and strips. This was the simplest type of base construction - no raised groundwork or other time-consuming features to fabricate.

Stains and varnishes are a classy method for finishing wood bases; however, since I utilized scrap lumber instead of quality wood, a painted finish would suffice. Testors Dark Blue was sprayed overall, followed by a spray can texture paint - in this case, Krylon Stone Craft Emerald Ore. It gave the base an appealing stone-like appearance (Photo 3). Stormy seas range in color from very dark blue to various grays. I painted the base tray interior a deep blue-gray then sealed the entire base with American Accent's Matt Clear. I always attach heavy-duty felt pads to the underside of my diorama bases. These protect the surface of whatever you display the completed diorama on. Now it's time for the fun part - pouring and texturing the high seas.

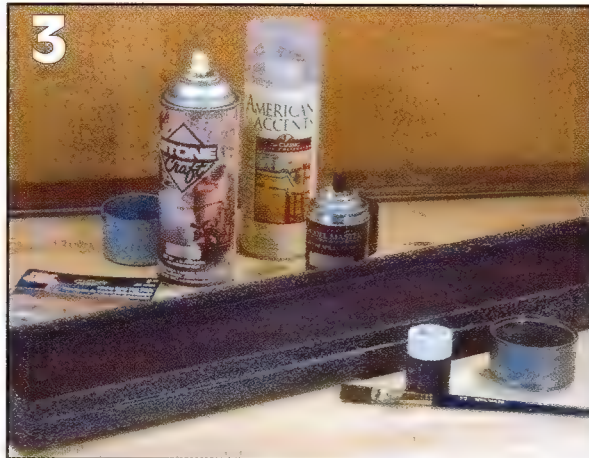
A Drop in the Ocean

A few important notes about using polyester resin must be stressed before continuing. This is a toxic material which emits potentially hazardous fumes. ALWAYS provide adequate ventilation, meaning use air-circulating fans and keep your work area well ventilated. I moved operations from my indoor home studio down to my garage workshop where I was able to use shop fans and a painter's respirator. It's

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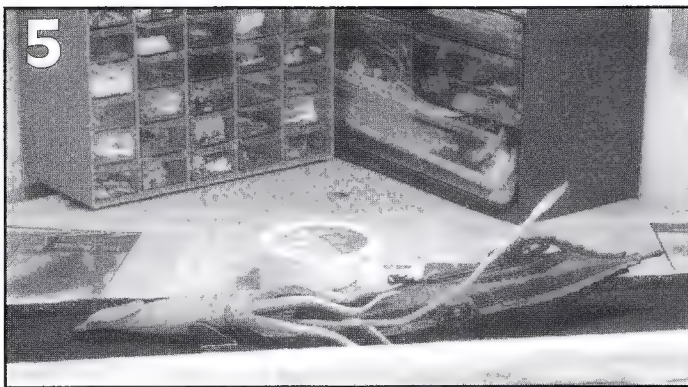


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advised to use latex gloves while handling this material and wear old clothing in case you happen to spill resin on yourself while mixing these chemicals. As modelers we expose ourselves to many hazardous materials. Remember, **SAFETY FIRST**.

There are many brands of polyester resin. This is not a cheap material and the best prices are available by buying in large quantities from a plastics supplier. This is obviously not a practical suggestion for most modelers because polyester resin has a limited shelf life of only a few months, less once you have opened the container. You should only purchase enough material necessary for your current project. Fortunately, crafts supply stores (such as Michaels) sell polyester casting resin in 32-ounce and smaller size containers, priced under \$20. The catalyst, or hardener, is sold separately. Dyes to color the resin are also available. The brand I used was called Castin' Craft Clear Casting Resin.

Polyester resin sets by catalytic reaction that generates a lot of heat and is a powerful solvent. Pouring it in layers greater than 1/8" thick can cause it to crack or shrink, plus, it can melt styrene or vinyl models embedded within it. I brushed a thin coat of quickset epoxy glue onto areas of my model I knew would come in contact with the resin. This created a barrier coat that protected the model from heat generated during the setting process (Photo 4). I used masking tape and newspaper to protect the diorama edges from overspill (Photo 5).

To simulate depth, a dark blue-gray color was earlier painted on the area enclosing my diorama's ocean. Manufacturer's recommended mixing instructions were to be strictly followed. The correct amount of catalyst had to be mixed into polyester resin or the material would not harden properly. I preferred mixing resin in disposable plastic cups with wood Popsicle sticks. Selecting a dye color, in this case a dark blue, I added a few drops to the cup, mixing for about 60 seconds. The resin was carefully poured into the diorama tray and spread evenly by gently tilting the base back and forth (Photo 6). When properly mixed, resin sets in about 45 minutes. A second layer was prepared, with less blue dye, and poured. A third resin layer, with very little color, followed. This simulated an illusion of depth.

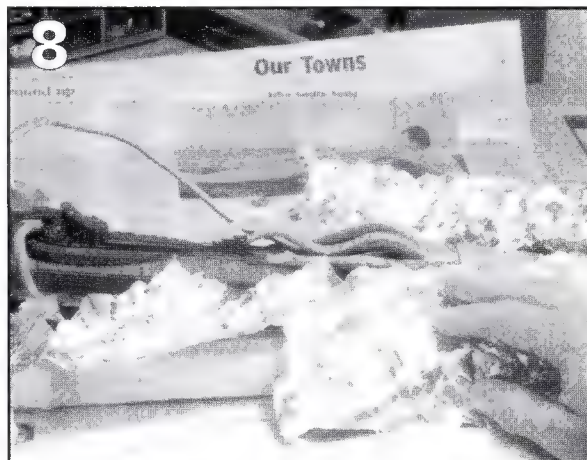
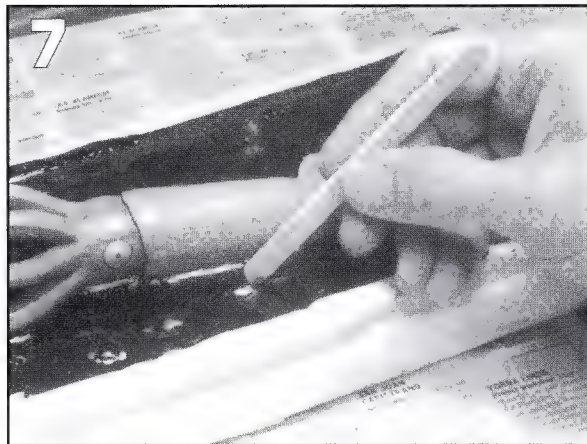
There are two methods for texturing the final layer of resin. One way is called the poke-and-pull method. After the pour, you allow the resin to rest until it's almost ready to gel, then you rapidly sculpt in ripples and low waves by poking and pulling the stiffening resin with a round, bunt-pointed rod. I've used a Popsicle stick with success. You really have to be fast at this stage or the resin will get too stiff to manipulate. Don't forget to add bow waves and wakes around your ship. Only pour an area large enough to work comfortably before the resin sets.

The other method uses crumpled heavy-duty aluminum foil to press a texture on the final resin layer. You must crumple enough foil to cover the entire diorama (Photo 7). Pour the resin and gently press the foil into the material. Don't allow any foil edge to dip into the resin or it will become permanently embedded. When the resin begins to set, carefully pull the foil away. I used the poke-and-pull method to further manipulate low waves and texture to the surface (Photo 8).

Shrinkage sometimes occurs when resin cures. If this happens, don't panic. Quickset epoxy glue can be mixed and carefully applied to fill these gaps. Work in small areas at a time so glue won't set before you can sculpt in surface texture.

When the resin ocean had set and cured, about 24 hours later, white water and foam was added by acrylic paint. White caps on the waves were drybrushed from strong white at the largest concentration of foam to almost translucent in surrounding areas (Photo 9). Thick paint was applied with a stippling motion to simulate froth. Even though polyester resin may appear cured in a day or so, it will continue to emit a horrid smell for up to two weeks afterwards, so it's best to place the diorama somewhere away from your living area for the time being. Protect the resin water from dust during this time while the surface hardens. A lightweight plastic drop cloth works well.

Polyester resin is not for all seagoing dioramas. But when a choppy ocean is required, this technique is an effective alternative to carved plaster (Photo 10).



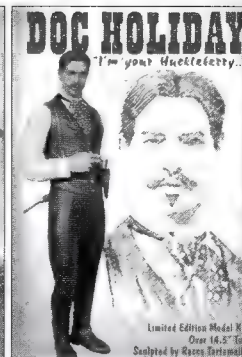
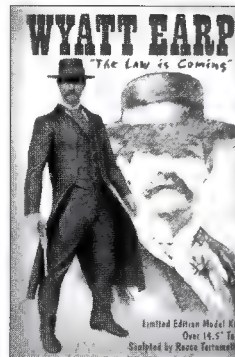
COMING AT YOU!

• Placement in this section is free of charge, as room permits. Send all pictures/information to: *Modeler's Resource*®, Attn: *Coming at You!*, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.

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The Law is Coming!

Koma Designs...has a couple of new Imported Wild West Kits available through Amok Time. Striking likenesses of Wyatt and Doc, these 15" cold-cast resin kits are beautifully sculpted and cast limited editions. For more information, please direct your web browser to: www.amoktime.com or Amok Time Toys Inc. 2949 Hempstead Tpke. Levittown, NY 11756, Phone: 516-520-0975 / Fax: 516-520-0628 / Email: amoktime@aol.com



Rebellion Creations...

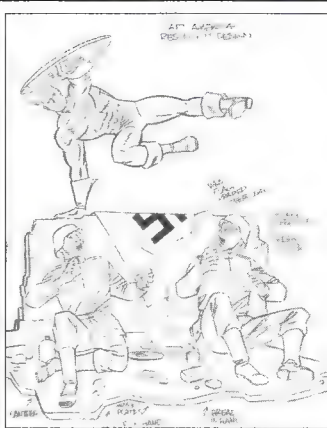
presents their original scratchbuilt parts and retooled castings for their new conversion set for the Polar Lights Seaview kit. The set includes a clear vacform upper hull and resin lower hull, detailed control room, and ceiling section with beams. Each set is \$25.00 plus \$5.00 for shipping in Continental US (international/multiple orders inquire first); checks or money orders only. Allow 4-6 weeks for delivery, but two weeks is the average. For more information, contact them at: **Rebellion Creations, 531 Bedford Rd., Las Vegas, NV 89107 • Tel: (702) 878-0390 • E-mail: rebellion@coam.net or InfinityReach01@hotmail.com • <http://groups.msn.com/InfinityReach01/rebellioncreations.msnw>**



N & T Productions...

releases the next in their Batman, Heroes & Villains series. Batgirl, Batman and Robin.

For more information on these kits or any other kit that N & T produces, please contact them at: **N & T Productions, 19 Marina Drive, South Shields, Tyne & Wear NE33 2NH ENGLAND**



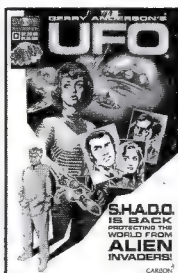
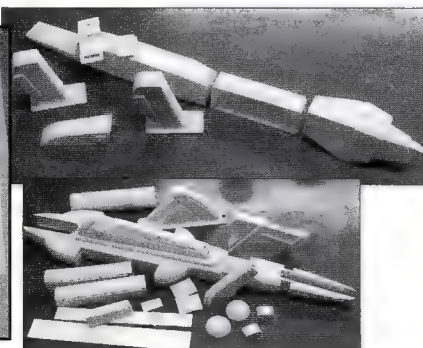
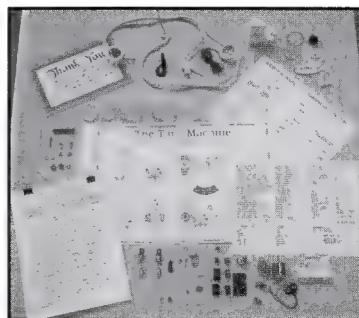
Mojo Resin...

presents a look at their newest kit (as of this writing), a 1/12th scale Mummy, sculpted by Jimmy Verbeeck of Belgium. Available soon from Mojoresin. Also forthcoming is a new Captain America kit and Samurai Jack. Please contact Mojo Resin at mojoresn@rcn.com or 320 S. Jefferson, Woodstock, IL 60098 for more info.



Masterpiece Models...

is proud to announce our latest release of the upgrade kit for our 1/6th scale time machine kit. This kit comes with everything needed to motorize and light your time machine. Suggested retail is \$350.00, includes shipping to the continental USA. Also shown are the pieces from their new Compression Rifle and Type II Phaser Rifle. For more info please visit our website at: <http://www.masterpiecemodels.com> or call 360/256-1488. You can also write them at: **Masterpiece Models, 13215C8 S.E. Mill Plain #273, Vancouver, WA 98684** Visa and mastercard accepted.



Misc! Mayhem Productions'...

issue #0 of Gerry Anderson's UFO will be in comic stores in late May. This issue was written by Diane Annunziata, with art by Christopher Jones and Joe Rubenstein. CATA-CLYSM, an epic mini-series written by Anthony Taylor with art by Jones and Rubenstein begins in issue 1 and runs through issue 6. For more info on comics based on the Supermarionation shows of Gerry Anderson, see the MIM website at: <http://www.miscmayhemprods.com>



Forbidden Zone...

has a newly re-released kit that you'll undoubtedly want to get if you missed your chance in the past! The kit price is \$155 + \$12 S&H. For more information, you can reach the producers via e-mail at: fearthezone@yahoo.com or **Forbidden Zone, P.O. Box 310607, Houston, TX 77231**

Another World Designs...

presents **Asha, Belly Dancer**. This 21-piece resin and metal kit includes assembly instructions, JJ Models warranty and numbering certificate, color illustration and collectible card. Easy to assemble. Cost is \$79.00/USA plus s/h. For more information, please contact them at: <http://www.another-worlddesigns.com/>



Gwin Sculpture Works...

announces the release of **Guide to the Black Gate**. This kit is roughly 1:6 scale, produced in resin, sculpted by Gabriel Marquez and cast by Mark Brokaw.

Cost of this kit is \$85.00 plus s/h. For more information on this or any other kit produced by Gwin Sculpture Works, please contact them at the following URL on the World Wide Web: <http://users2.ev1.net/%7Egsworks/> or via e-mail to: gsworks@ev1.net

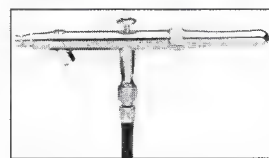
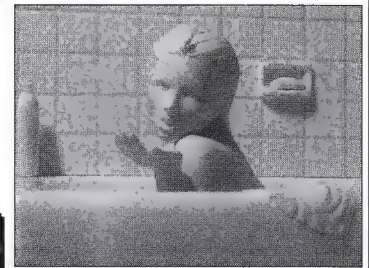
DSK Designs..

announces the release of **"Big Bad Wolf,"** the first nodder hand sculpted by Mitch O'Connell and limited to a signed and numbered edition of only 50, each individually hand painted by Mitch and David Krys. Nodder measures 6.5" tall by 5" wide and 3" deep. He weighs in at a hefty one pound! An unpainted edition kit is also available complete with head, bust, spring, fez, "Happy Hour" decal, tassel and instructions - all ready for your painting pleasure. Limited editions are \$100 each plus \$8 shipping and handling. Unpainted editions are \$25 each plus \$8 shipping and handling (overseas shipping is \$15). Available exclusively through DSK! Please allow 2 - 3 weeks for delivery. Credit card orders at: www.dksdesigns.com or send check or money order to: **DSK Designs, 1341 W Fullerton Ave, #124, Chicago, IL 60614 • Tel: 773.562.3013**



Hardy Cole..

...presents **"Heavenly Bubbles."** This is a 16-piece, solid resin kit. The tub measures 7"x4" and the walls rise from the ground about 4" as well. Also included is a three-piece "removable" water surface with sculpted bubbles (clear resin), shampoo and conditioner bottles (one of which is clear), palm full of bubbles she is blowing (clear) and a bar of soap for the dish. Cost of kit is \$90.00 plus \$6.00 s/h. For more information, please contact: **Hardy Cole at: hardycole@msn.com**



Iwata...

The new Iwata Revolution Single-Action Airbrush: the SAR. This new brush has a 0.5mm needle and a screw-in nozzle and comes with a spray pattern adjustment knob. The Iwata Revolution SAR has a 5-year warranty against manufacture defects and retails for \$89.95. Check your favorite Iwata-Medea-Arttool supplier. www.iwata-medea.com

Precision Mix Systems...

presents their product line of **adapter caps, dispensers, tip caps, airbrush cleaning kits and connectors** - all to make your painting projects easier and less time-consuming. These products allow you to mix your paints in a more clean and precise way. The entire system is based on adapter caps that replace manufacturer caps. Adapter caps have a small opening at the top of the cap that snugly fit all sizes of dispensers. (Dispensers can become color specific and double as a seal when plugged into the top of the adapter cap.) The adapter caps come in seven sizes at present and are in a letter format, size A being the smallest. The caps fit on virtually every manufacturer of hobby paint with the primary exclusions being Humbrol, X-Color and large Tamiya bottles (23 ml). Interested? For more information, products are available for purchase at select hobby shops or over their website: www.precisionmixsystems.com • **Precision Mix Systems, 308 E 12th St, Beaumont, CA • Phone: 909 378-9069 • Fax: 909 769-2880**



Neil Sims Productions...

is offering a new **Freddy bust**. This is a 1:1 scale Freddy Kruegar bust complete with glove. Bust itself is hollow cast resin (ivory color), with real metal claws and a cardboard brim for the hat. The bust retails for £130 or £160 painted. Full color box art and instructions are included with the kit. For more information, please contact Neil at neilsims@blueyonder.co.uk in England or: **16 East Close, South Shields, Tyne & Wear NE34 6PD**

• Coming at You! Continued on page 50

COMING AT YOU...

from the folks at Diamond!

To order any product listed here, please check with your local comic book shop or visit Diamond Select at their Internet site: <http://www.diamondselecttoys.com>



Each product shown is followed by the SRP (where known) and expected month of shipping.



Dawn Action Figure

*Goddess of Birth & Rebirth
In stores - August 2003*



Death Action Figure

*Dawn's ever existent lover
In stores - August 2003*



Magneto 7" tall

*AKA Eric Magnus
Sculpted by David Cortes
In stores - August 2003*

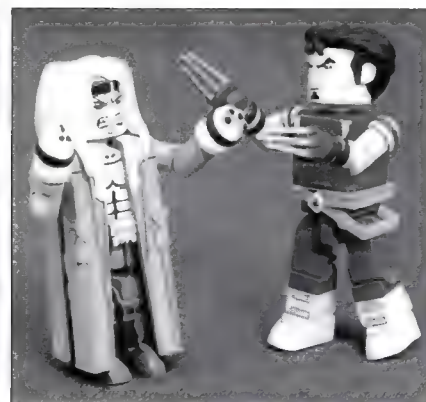


Doc Ock Mini Bust

*Sculpted by Jeff Faligno
Real Metal Tentacles
In stores - August 2003*

Marvel Mini Mates

*3 inches high with 12 to 14 points of articulation.
Below L to R: Cyclops, Jean Gray, Storm & Wolverine
These are from Diamond Select & Art Asylum
In stores - June 2003*



SHOWTIME!



Show Promoters: Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! Basic information should include **WHAT, WHERE** and **WHEN** along with **CONTACT INFORMATION** for the promoter or your information may not be listed. As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.**

Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.

• If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

• JUNE •

• **IPMS Region 3 Convention Southern Slam Model Contest and Convention:**

Waccamaw Expo Center, June 6-7 2003 in Spartanburg SC. For more information, contact: Tim Kirkland, PO Box 414, Roebuck SC 29376 • Phone 864-587-2661 • Email db76kirk@aol.com.

• JULY •

• **San Diego Comic-Con International:**

San Diego Convention Center, July 17 - 20. Contact them! GENERAL INFORMATION: cciweb@nucgen.com • MAIL: Comic-Con International, P.O. Box 128458, San Diego, CA 92112-8458 • HOTLINE: 619-491-2475 FAX: 619-414-1022 • FAX-ON-DEMAND SYSTEM: 619-414-1029. Have any Comic-Con form faxed directly to you! www.comic-con.org

• **San Diego Miniatures Society Model Contest and Show:**

Will be held Sunday July 27, 2003 from 9:00 am til' 3:00 pm at the Al Bahr Shrine, 5440 Kearny Mesa Road, San Diego, CA. The competition and exhibition features Miniature Figures and Military Models. There will be Vendors offering Miniatures Figures, Toy Soldiers, Models, Tools and Books and Painting and Sculpting Demonstrations by Award Winning Artists. Awards will be given in several categories- Junior, General, and Advanced. The show includes Figures, Ordnance and Dioramas. For Table Sales contact: Pete Herrera (619)421-9586 captnpete@cox.net. Vendor Tables: \$40.00 per 8' table. Entry Fee: \$ 8.00 for a display space of 24"x 18". Junior's category free! General Admission: Adults \$3.00, 10-17 yrs. \$1.00, kids 10 and under free. For Show Information: Pete Herrera (619)421-9586 captnpete@cox.net Matt Wellhouser (760)741-0863 mhwell@cox.net

• AUGUST •

• **Imagine-Nation Expo:** August 9 - 10, Orleans Hotel, Las Vegas, NV. IMAGINE-NATION is looking for the best dealers to join them in 2003! Contact them ASAP and reserve a table for their next show! Call 516-520-0975 or Email them at: DKCARNIVAL@aol.com

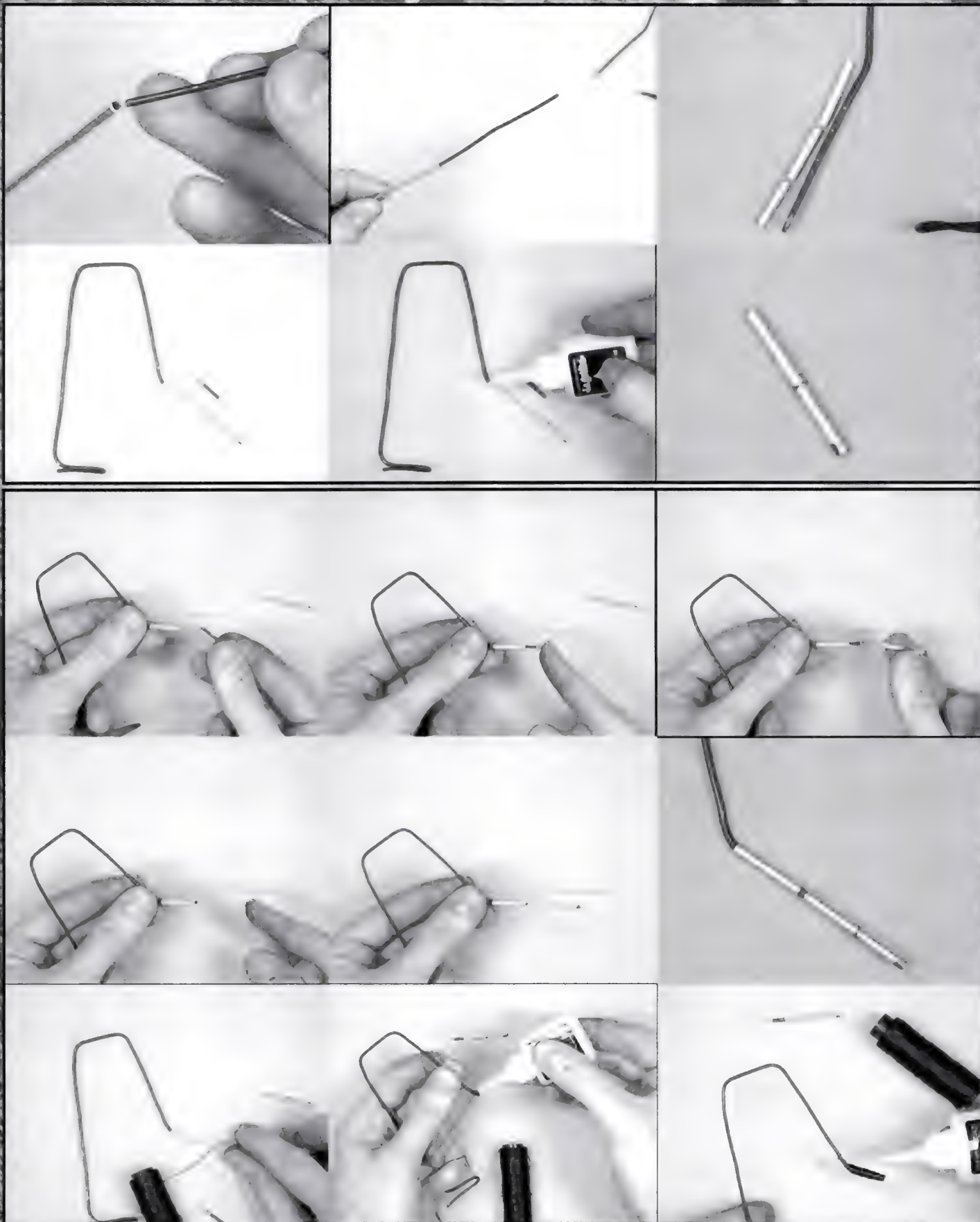
• SEPTEMBER •

• **The Art & Model Show at Nan Desu Kan VII:** September 19-21, Holiday Inn, DIA (Denver International Airport). Seventh year for this contest. No entry fee but con membership is required. For the kids, a free Gundam Make-N-Take sponsored by HobbyLink Japan! www.hlj.com Come to America's fastest growing anime con! Art and Model Show info: NDKArtModelShow@aol.com http://hometown.aol.com/ndkartmodelshow/model_index.html • NanDesu Kan info: www.ndk.cc/ • Hotel Info: (303) 371-9494 • I-70 and Chambers. Minutes from DIA.

• OCTOBER •

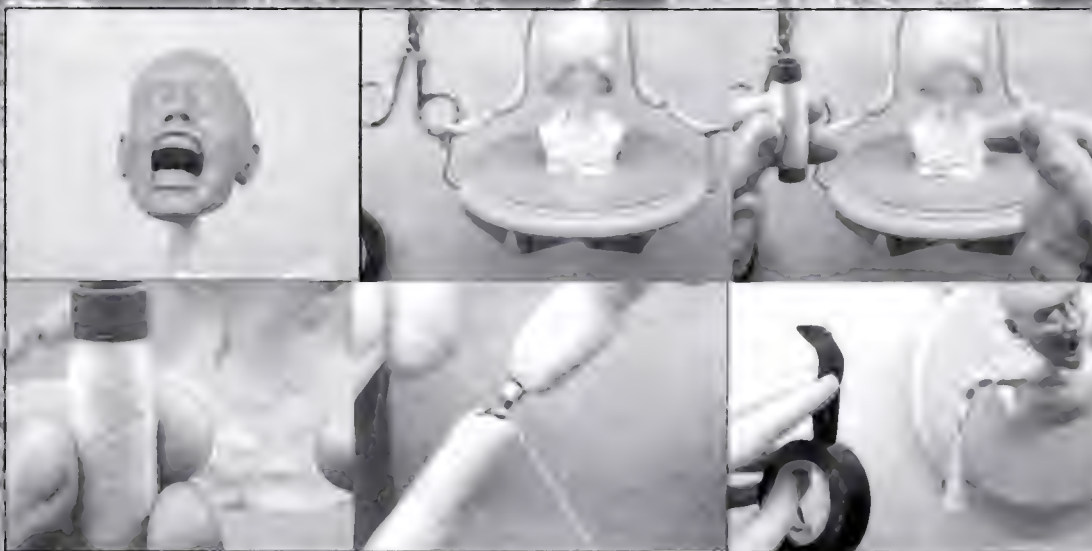
• **Hobby Visions:** October 9-12, Sands Expo Center, at the Venetian, Las Vegas, NV. www.hobbyvisions.com. Sponsored by AMA, DIY Television Network, Hobby Merchandiser, Hobbytown, USA, Pressman Communications. For further information, contact: Rob Gherman at 800.969.7176, EXT 219 or E-mail: rgherman@hobbypub.com • Scott Pressman, 800.252.4757 or E-mail: scott@pcishows.com

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming October - Sheraton Meadowlands Plaza, East Rutherford, N.J. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillertheatre.com/>



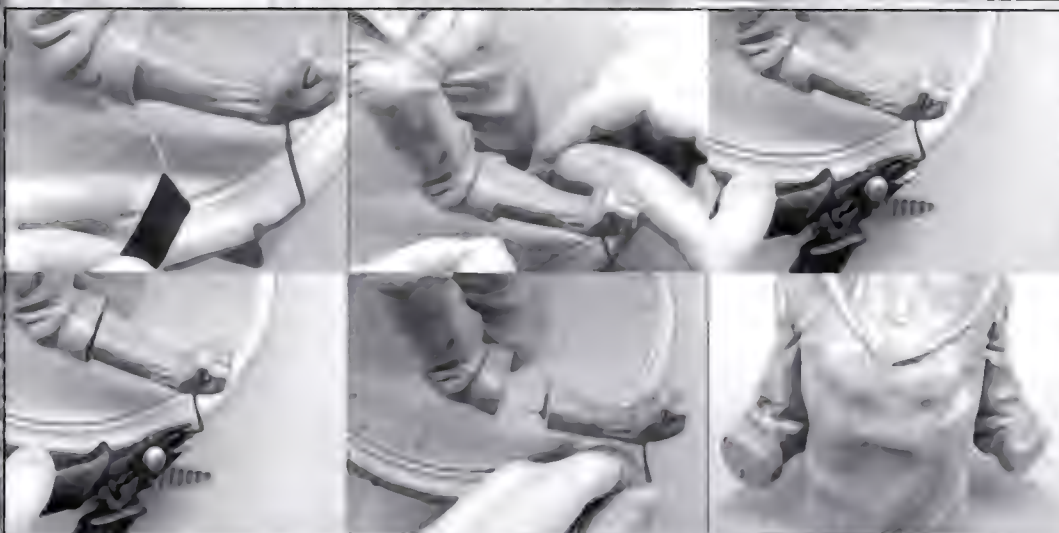
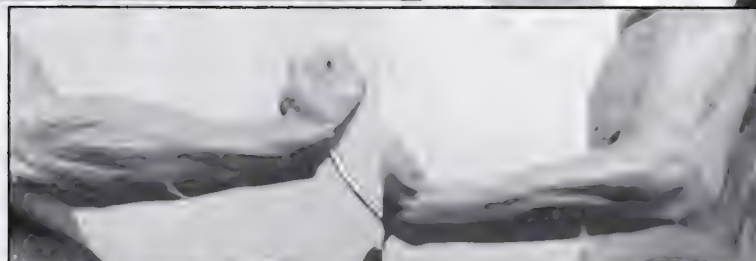
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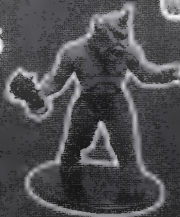


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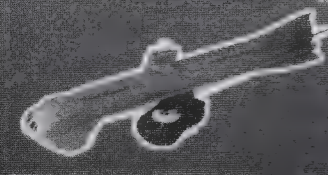
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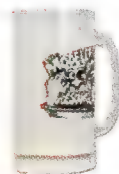
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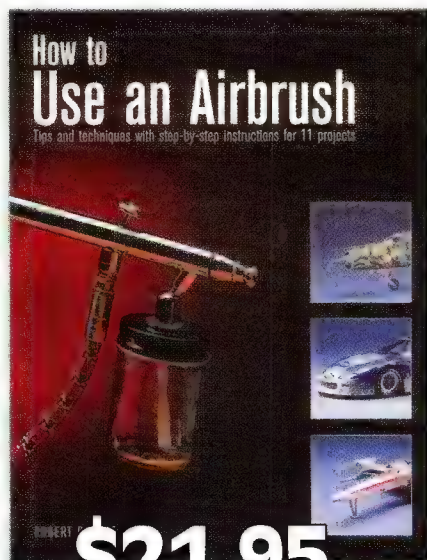


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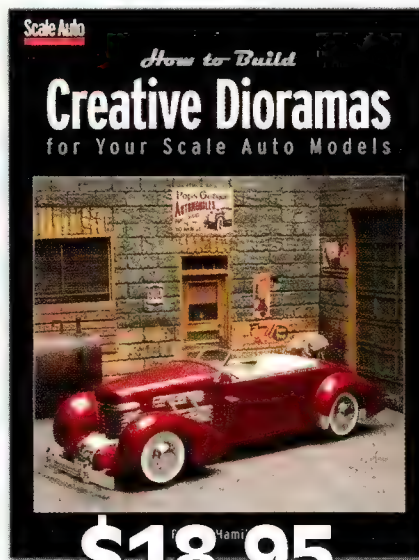
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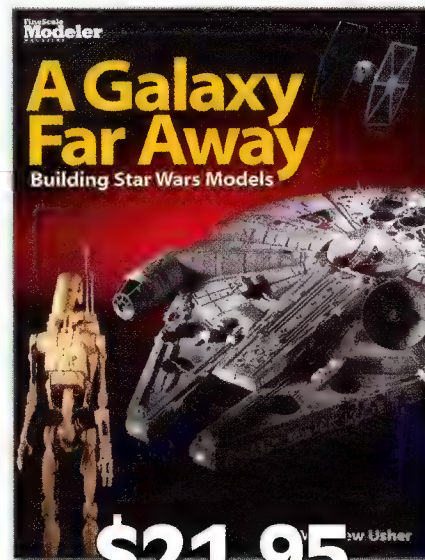
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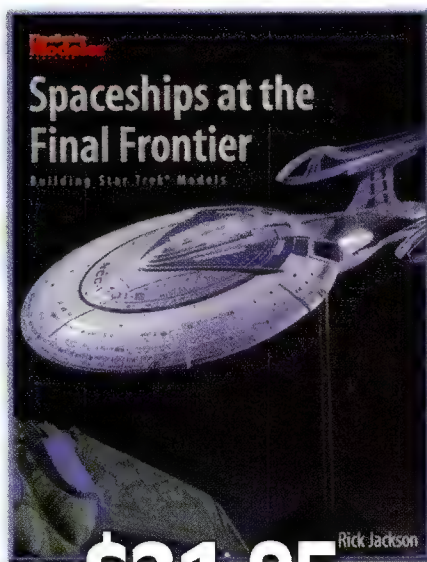


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with
Jim Bertges

Long, long ago, when I first read the Lord of the Rings trilogy it was a favorite past time of my friends and myself to "cast" an imaginary movie of the epic tale. Since they were ancient times before computers were involved in making movies, we felt the only way to bring the Lord of the Rings to the screen would be as an animated film. With that in mind we picked which of our favorite comic book artists would design which aspects of the film and since this was a fantasy production we imagined that any actor, living or dead could be called upon to provide voices for the animated versions of the characters. I don't

THE LORD OF THE RINGS

THE TWO TOWERS

remember all of our decisions, but to the best of my recollection, some of our "casting" went like this: Jack Kirby, illustrator of the Fantastic Four and the Mighty Thor would be called upon to design the human characters, their costumes and weapons; acting talent like Errol Flynn and Basil Rathbone would provide voices for Aragorn and Saruman; Gene Colan whose talent graced issues of Dr. Strange and Tomb of Dracula was our choice to create the Elvish races; Boris Karloff was decided upon to give voice to the Wizard Gandalf; and finally, Spiderman artist Steve Ditko was the man to create Gollum who would be voiced by Peter Lorre. Of course there were many others and our imaginary film would have been a wonderful production, at least in our minds. However, not even in our wildest musings and imaginings could we have come up with the incredible vision that Peter Jackson and his crew of artists and technicians have brought to life on the screen. To recreate the world that JRR Tolkien

fashioned in his books in a live action movie was a massive task that called upon nearly every technique, new and old, in the cinematic trick book as well as the creation of some new ones.

Because Tolkien's world had never been seen before, everything that exists within that world had to be designed and created for the three films. Early in pre-production Peter Jackson brought in conceptual artists Alan Lee and John Howe, who are considered among the most successful illustrators of Tolkien's works in the world. They worked with production designer Grant Major to make the world on screen as believable and true to Tolkien's vision as possible. Their art formed the basis for most of the design throughout the film and heavily influenced the overall look of Middle-Earth in the films. "Middle-Earth has to be a very real place. It's definitely not a fantasy. It should feel as real as possible and I try to achieve that as much as possible and concentrate very heavily on the landscapes as I was illustrating the

Below left: Model-maker and master painter, Alastair Maher applies hyper-detailing touches to the 1/35 scale fortress of Helm's Deep. The miniature was designed only for long shots, but proved to be useful for close shots as well due to the quality of the detailing. The ground plane of this set was photographed and used to replace the ground texture of the larger 1/4 scale model in many shots. Below right: Art Department head Paul Van Ommen sifts superfine dust onto the street of the Minas Tirith Hallows. The 1/14 scale set was seen in such close-up that every grain of gravel and sand had to be in the correct proportion.



books," explained Alan Lee.

Nearly every aspect of *The Two Towers* received input from Peter Jackson's own effects company, WETA. Overseen by Richard Taylor and Tania Rodger, WETA created Creatures, Miniatures, Armor, Special Makeup Effects as well as creating ground breaking digital visual effects via WETA Digital. Even before any film was shot, WETA was hard at work creating the major structures and landscapes of Middle-earth in miniature so that Jackson could pre-visualize what would eventually be shot on the full sized sets. The WETA Workshop constructed everything from Hobbit feet and other makeup prosthetics to fully functional arms and armor. "WETA went to great lengths to hand make everything in Middle-earth," explains Taylor, "Hand beat the armor out of plate steel exactly as it had been done in the Medieval era; the swords being hand ground out of plate steel; the hilts and crossbars cast off of the lost wax casting. In the process, we were trying to make sure the physics of the manufacturing complemented very closely that which was available five hundred years ago."

The visual effects used in *The Two Towers* and the rest of the trilogy, unlike those used in most other effects heavy films, are an integral part of the filmmaking, rather than something that was added on after the majority of the filming was done. Because *The Two Towers* is populated by many digital characters such as Treebeard and Gollum, it features over eight hundred visual effects shots. Visual Effects supervisor Jim Rygiel explains that with the entire *Lord of the Rings* trilogy, there is no real post-production. "The making of the effects is not treated as post-production. It's actually part of the process itself, which is a very interesting way to work. We're all playing off each other."

The creation of characters and creatures that seem to exist only on film and in the digital realm begins with design models or maquettes created in the "real" world in 3D. These models are scanned for the digital artists to use for reference and "motion trees" were created on the motion capture stage to provide a library of movements and fighting techniques for the characters to portray in battle. Through a revolutionary piece of software called "Massive" which was created by WETA Digital's Stephen Regelous, each digitally created character is given its own individual personality traits. The folks at WETA refer to these creations as agents. Regelous explains a bit how they operate, "I wanted to create it using artificial life-inspired approaches rather than what would typically be done for a crowd system. For these agents to respond naturally to their environment, it's important that they have senses the same as we have. They have vision, sound and a sense of touch through collisions. They can see their environment. There are parameters that affect how dirty they are, how tall they are, how weary they are - so there are many ways that each of these agents can behave and be unique entities."

Director Peter Jackson doesn't see the Massive agents as animated characters, "They simply mass in armies and then we press a button and they just go fight themselves. They'd make up their own decisions about how they would want to fight."

The final step in fleshing out these agents is the final rendering of the image which is done by a device known as Grunt. Created by John Alitt, Grunt is used to render CG images faster than any commercially available soft-

Background reference plates, which capture Andy's original performance for the scene.



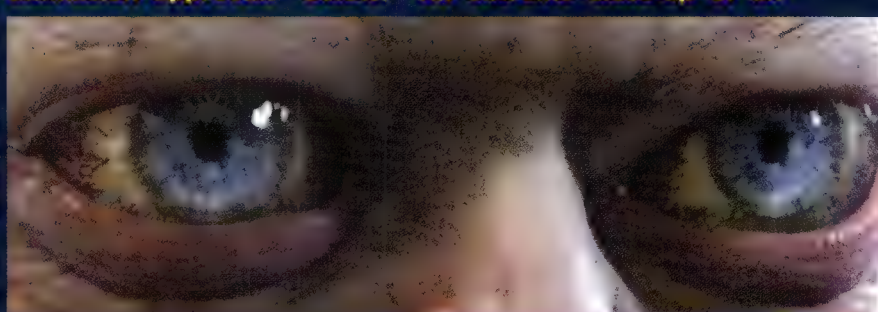
The request from Peter Jackson was to match Andy's performance exactly. The animators used Andy's performance,



Split screen side by side with the CG model, to guide and inspire their animation. Animators used low resolution



Gollum puppet to craft the performance and present it for animation approval. Below: An extreme close-up of an



intense look in Gollum's eyes. Gollum and his eyes are both CG.



Top left: Bruce McNaught gives a final polish to the top of Orthanc prior to shooting a set of tiles of the 1/35th scale tower. The surrounding ground plane of Isengard was shot as a generic background, with Orthanc as a moveable "floater" to be plugged in as needed. The tower is raised on a 200mm foam block to separate it from the ground.

ware. "Out of the Massive simulation engine we get motion data for each individual agent which is just a description of joint angles that belong to the skeleton of the agent," explains Allitt. "What Grunt does is take the motion data and file describing what the agent should look like, what possibilities of armor and clothing he has on, what possibilities of shading he's got and actually construct that as its rendering from the motion data." One of the strange tales regarding the artificial intelligence of the individual agents was that when the button was pushed for the battle to begin, a majority of the independent agents turned tail and ran away from the fight, heading for the CG hills. With a few adjustments to

courage parameters and an upgrade of loyalty, the combatants performed as they were supposed to.

The adjustments to the AI of the computer-generated agents was a decided plus when it came to the battle of Helm's Deep, one of the largest action sequences in *The Lord of the Rings*. The attack of the ten thousand strong Uruk-hai army against the people of Rohan and the members of the splintered Fellowship was shot over a grueling fourteen-week second unit night shoot at a transformed quarry outside of Wellington, New Zealand. The rock wall of the quarry was incorporated into the design of the Helm's Deep set.

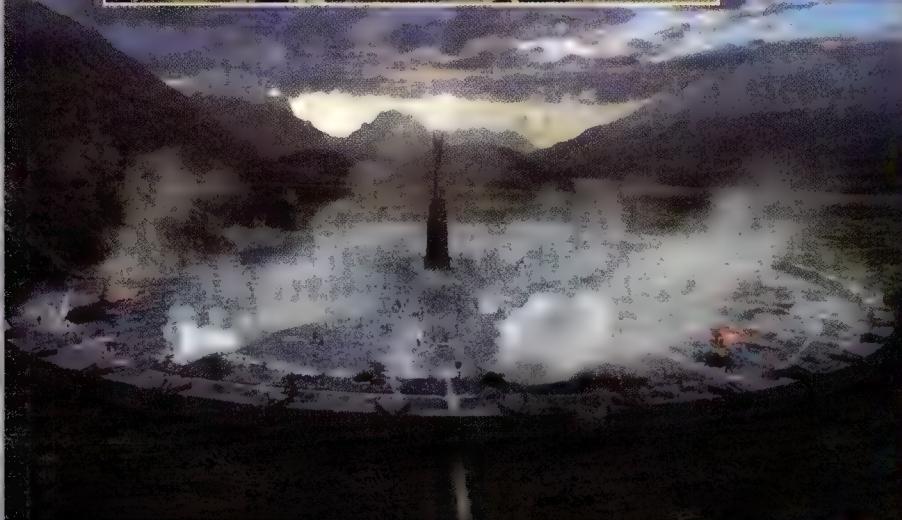
When the massive set demands could not be met with practical locations, WETA workshop constructed sixty-eight miniatures that were sculpted and molded with excruciating detail. Sauron's Tower, Barad-dur, was built in 1/166 scale and ended up being over twenty-five feet tall. Some miniatures, such as the chamber at Saruman's Orthanc, was built at 1/3000 scale. At the quarry where Helm's Deep was filmed, a miniature of the fortress was constructed for long shots where it had to appear in the distance behind the performers. A larger 1/35-scale miniature of Helm's Deep was also built by the WETA workshop. These models were so detailed and artistically rendered that the slightly larger ones became known as "bigatures." Producer Barrie Osborne commented, "The use of miniatures in this film is, I think, pretty extraordinary. People have gone toward more CG work and less towards miniatures. But the extent that we use them in *The Lord of the Rings* is pretty unique."

Alex Funke, director of photography on the miniature unit, won an Academy Award for special effects for his work on *Total Recall* and played a significant role in the visual effects for such films as *Starship Troopers* and *The Abyss*. "Middle-earth is so vast that everything is a towerless fortress or a bottomless mine," comments Funke. "It was



Middle left: A section of the miniature set of Isengard, including the tower of Orthanc is rebuilt on one of the miniature stages. Only a section of the original set would fit on the stage and would need to be redressed from time to time as the demands of the visual effects shots required.

Left: The flooding of Isengard is complete in this high, wide-angle accomplished using a miniature of Isengard, surrounded by CG environment and matte painting background, and filled with digital water, fire and steam blasts.



impossible to build these sets to scale. There is no studio stage big enough to hold it all. In many cases, Peter prefers to use a tangible miniature compared to a digital model because textured nooks and crannies exist that are hard to spontaneously create digitally."

The cameras used to photograph the miniatures shoot at a much slower speed than standard film cameras; this gives the added mass and weight to the miniatures. The cameras used on *The Two Towers*, called Mitchells, were originally developed for aerial photography during World War Two. These cameras, upgraded with new technology from German-based Arri Camera Company, were mounted on cherry pickers to twist and turn through the tiny model corridors. Live action photography of the actors was added in later.

A motion control camera rig was built which the production dubbed "Frankenstein Two," which miniatures director of photography Alex Funke used in the airtight WETA miniatures facility. In some cases, Funke used toy plastic soldiers to line up the shots that would eventually be rendered in the computer. "This is not about effects" says Funke, "This is about telling this very beloved, moving story. If we see the effects then we did the job wrong. This is about doing whatever you have to do to tell the story in such a way that the audience is completely involved with the movie."

With live and CG elements shot and created, the final step is to composite everything together. "Massive is a key component of the Helm's Deep sequence," says Joe Letteri. "On Helm's Deep, we might have a bit of live action with a bit of miniature to extend it. We might have some pieces of matte painting or CG environments to extend that even further. We may take blue screen elements that were shot for some hero action and combine with Massive armies. We may extend that with motion captured hero actors that we want for specific performances. It all comes together in any number of ways and usually in any one particular shot you're seeing some combination of all those elements."

The crowning achievement of the *Two Towers* effects team was the creation of a fully fleshed out, living, acting character through the use of computer-generated technology. Of course the character of Gollum was not fully created by the computer wizards at WETA, his performance was created by actor Andy Serkis, then it was captured, translated, rendered and reproduced on film as a performance so good that the executives at New Line Cinema lobbied for an Academy Award nomination for Best Supporting Actor for Serkis. Unfortunately the Motion Picture Academy did not see fit to nominate a computer-generated performance this year, but there's always next year and the release of *Return of the King* to consider.

Because of Gollum's crucial role in the journey of Frodo and Sam toward Mount Doom in the land of Mordor, Peter Jackson was determined that the character must be entirely authentic, a presence that would carry as much reality and emotional weight as a live actor. "The character of Gollum is a completely digital creature, but I was determined that I wanted an actor to actually create the character, which in this case is Andy Serkis," said Jackson.

Gollum's character began as sketches by the conceptual artists, and then became a clay maquette which was scanned into the computer and fully digitized for animation. "There are around 300 different muscles or more on Gollum," says creature supervisor Eric Sainden. "He has a full skeleton and a full muscle system that's all driving what you see on his skin. One of Gollum's greatest challenges is his face. He has to act with the other actors. The facial system we're doing has about 250 different face shapes that we're working in between."

Once the character is created in the digital realm, it still remains to bring him to life and this is done through the performer's voice, motion capture photography, computer imagery and digital sound editing. "Obviously, Andy creates the character through the voice," explains Jackson. "But also, we're doing a lot of Gollum as motion capture, which

Merry and Pippin ride off Treebeard's shoulder through Fanghorn Forest. This series of images show how most of the Treebeard shots were created. Merry and Pippin would act with the articulated Treebeard rig, with the assistance of an actor reading Treebeard's lines off-camera. The Treebeard rig would then be replaced with a CG Treebeard, which was key frame animated and rendered, and all would be composited into the appropriate background.



Merry and Pippin are shot against blue screen on the physical Treebeard rig, which was puppeteered by Weta Workshop staff.



The physical rig is removed as the CG puppet is tracked in its place to prepare for animation.



The CG puppet is animated to its final performance.



Treebeard is covered with textures, branches and leaves, lit and composited into a miniature plate of Fanghorn Forest, with Merry and Pippin added to the CG branches.

Shelf

with Fred DeRuvo

FOCUSING ON: Book Reviews

Here's another book by Thomas Graham that explores the beginnings and advancements of the Revell Corporation.

Many of us will remember one of Mr. Graham's previous books titled, Greenberg's Guide to Aurora Model Kits (ISBN#0-89778-436-7). It's now out of print, but still shows up on places like ebay® from time to time, so if you don't have this book, keep on the lookout.

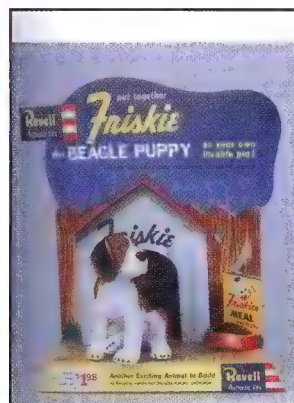
In this reviewer's opinion, Mr. Graham's books are noted for the amount of research that is involved. He rarely leaves stones unturned and often even the smallest details are not overlooked.

This latest book, Remembering Revell Model Kits (ISBN# 0-7643-1696-6, SRP of \$29.95), is

certainly no exception. Published by Schiffer Books, this book detailing the history and growth of one of modeling's premiere hobby companies, is 176 pages with virtually the entire book printed in glorious full color (except for a handful of photographs that were originally taken in black and white), and includes a detailed Price Guide for the hobbyist and collector.

Let's go over some more of the facts, shall we? There is an Introduction, a selected bibliography, The Model Kits Index as well as seven basic chapters and they are:

- Birth of an Industry
- "Authentic Kits"
- America's Number One Hobby
- Hot Rods and Monsters
- New Products, New Challenges



Store display for Friskie the Puppy, H-1902

Royle Glaser's first major project as head of the new product division put Revell into a partnership with another toddler of childhood fantasies: Theodore Geisel—Dr. Seuss. An old school-mate of Geisel's approached Royle and

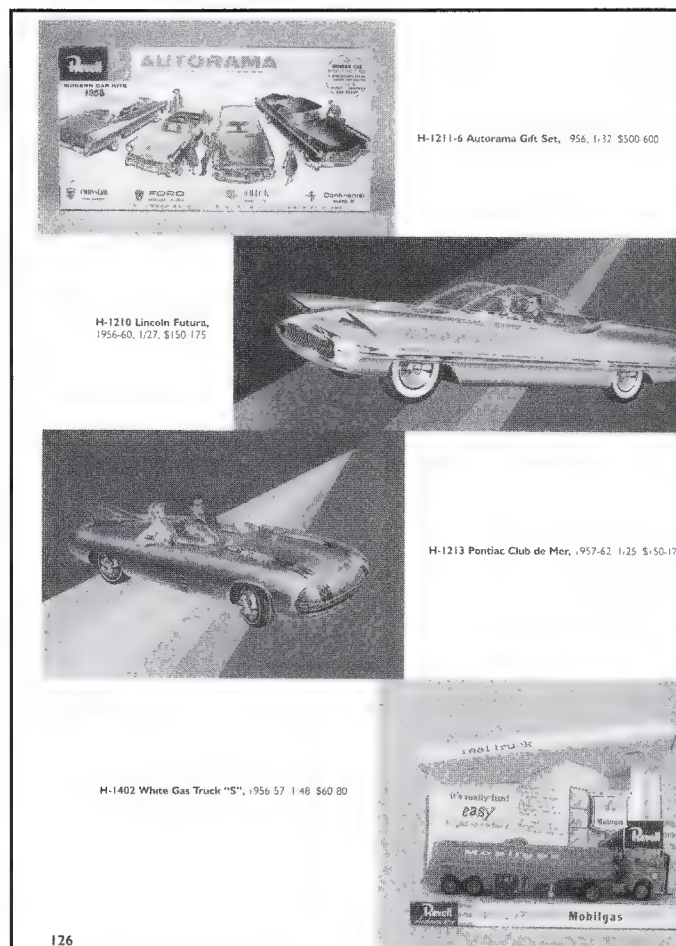
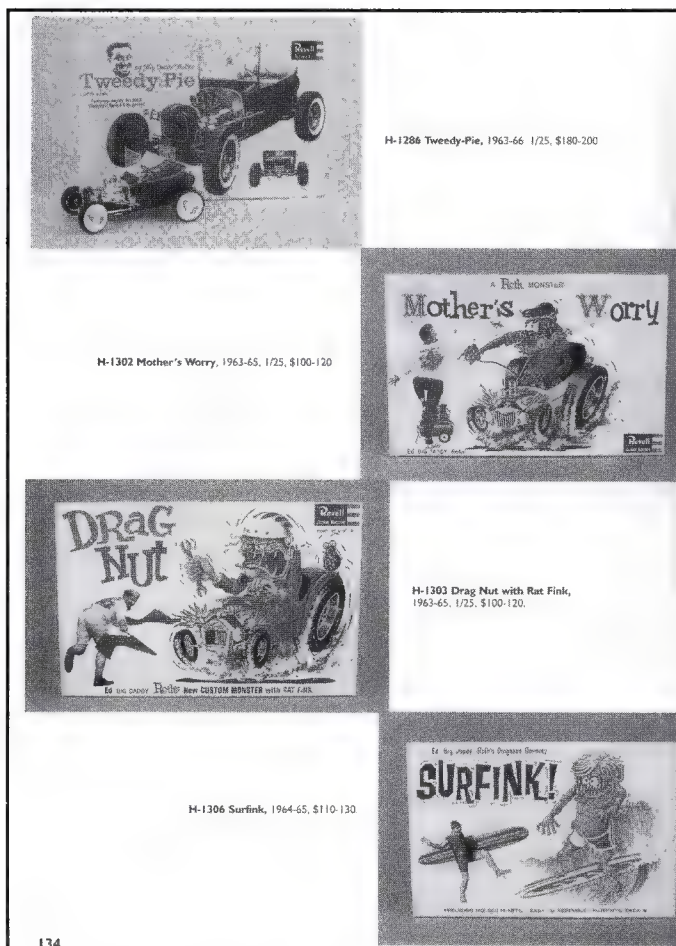
offered Revell exclusive rights to produce Dr. Seuss toys and games. Mrs. Glaser had raised two daughters on Dr. Seuss and thought the idea was great, but she ran up against opposition from other key Revell leaders. Gretz believed that the Dr. Seuss characters worked as illustrations in a book, but would not translate into models. Kramer labeled the project "kooky" and felt doing such figures would be a waste of time and money.

However, Royle wanted to get Revell out of the plane-shop-car rut and plunged ahead with the program. She flew to San Diego to visit Geisel and took Revell's new staff sculptor, Harry Plummer, along with her. Plummer was a handsome, genial, bow-tie wearing Native American. The visits eventually lasted almost six months as Geisel objected to nearly every preliminary sculpture Plummer showed him—resulting in many revisions of each piece.

Problems continued in the production phase. Revell normally purchased its polystyrene from Monsanto and Dow, but Grace Chemical offered to promote the Seuss line if Revell would use Grace's newly developed plastic in the kits. The guiding concept of these toys was that they could be played with by younger children. The snap-together parts from one model interchanged with parts from another; so kids could create their own fanciful animal characters. When the first test shots came out of the molding machines, Royle tried to assemble one of the figures and found that the plastic had no give at all: "It was like trying to assemble steel."

The Cat in the Hat and the Birthday Bird were regular glue-together kits. Z-2000, Z-2051





- The Troubled Seventies
- The Tradition Continues

Much of Graham's book reads like a narrative that draws the reader in. For me, I'm a history buff. I thoroughly enjoy reading about the past and if that subject deals with one of my favorite subjects, then it's all the more enjoyable!

We find out how the Kramer brothers began their adventure as hobbyists by teaming up and turning their hobby - a love for model airplanes - into a way to make money for themselves. They became the organizers of model airplane flying clubs and then sold materials to the club members so that they could make their own planes.

From there, Graham relates that Lou was allowed to go into a local department store and demonstrate his flying models to customers. He also sold packets of the materials that the two boys put together along with instruction sheets. Part of the money collected they kept and the other part went to the store for hosting them and their demonstrations.

Eventually they had sold enough kits, allowing Sol to rent space on the rear of a Chinese laundry and he opened up his first hobby shop, which eventually became Burd Model Airplane Company. Branching out from here, the Kramer brothers also became distributors for hobby product.

The more I read Graham's book, the more I'm convinced that things happen for a reason and that often those reasons are found in the time in which those very ideas begin to take shape and develop!

Graham's book is a fascinating read, taking us through the developing fledgling industry and watching it grow. It's interesting to find out about some of the very first products that were created and why they were produced. If you love the hobby, you'll like what you read.

Toys mixed with models as the industry continued through its ups and downs, but ultimately, a firm foundation was laid and the modeling industry was born and took off on its own. We know where we stand today, but finding out about the highs and lows of the hobby can offer us some tremendous insight into today's difficulties.

Read the book. It's invaluable. It's well-researched and it should be mandatory reading for anyone who is involved in the hobby of modeling.

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Hollywood's

Pipeline

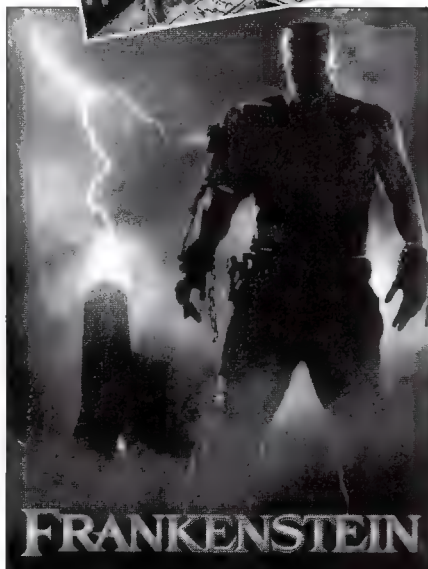
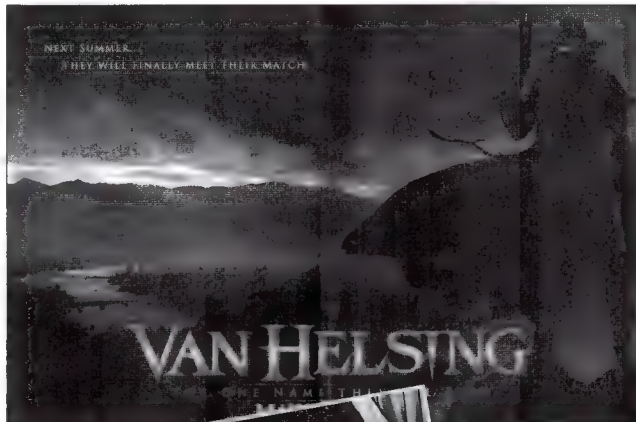
From movies to models - what we MAY see in kit form!

with Jim Bertges

Well, the studios never stop churning out interesting projects for us modelers to sink our X-Actos into. In the past few months they've been cooking up some tender, juicy goodies in the realms of science fiction, fantasy, horror and adventure. And now since we've seen the coming of Spiderman, Daredevil, the Hulk and the return of the X-Men to the silver screen, comic book heroes (and villains) are hotter than ever. So, let's take a look and see what Hollywood has in store that just might generate a new, exciting batch of model kits.

Stephen Sommers, the man who brought us the hugely successful update to Universal Pictures *The Mummy*, has his sights set on a few more classic monsters. Sommers is currently filming **Van Helsing** in which the fabled Doctor and vampire slayer travels throughout Europe encountering the likes of the Frankenstein Monster, the Wolf Man and of course, Dracula. Hugh Jackman, familiar as Wolverine from the X-Men movies has the title role with Kate Beckinsale at his side. The release date is set for, May, 21, 2004. Then we'll see if Mr. Sommers can do for all our classic monster friends what he did for Im Ho Tep.

Stan "The Man" Lee, former editor and driving force behind Marvel Comics, is entering into the world of film production with his own project. The project called, **Forever Man** is being shrouded in secrecy, but Lee has hired a screenwriter to develop his idea and has formed his own film production company called POW!. Lee describes the story this way: "It has to do with crime and punishment in the not-to-distant future and a unique way of punishing people who are menaces to society. It's a concept that hasn't been seen before, with tremendously interesting villains with unique powers."



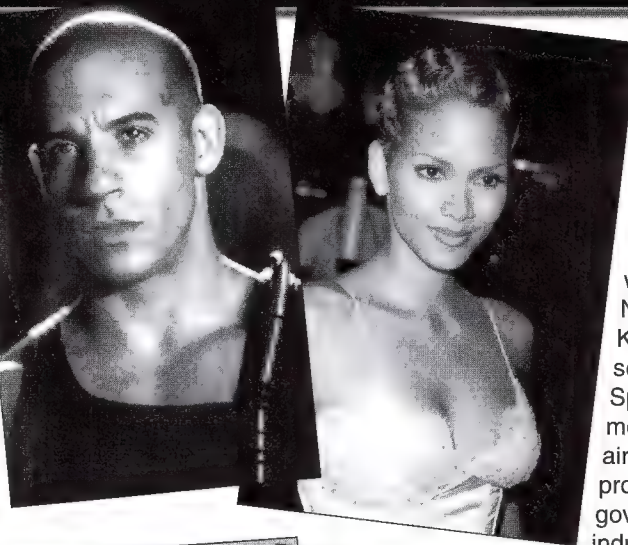
Sam Raimi and Robert Tapert, the team behind the Hercules and Xena TV series, have formed Ghost House Pictures and are in preproduction on their first film, **Boogeyman**. The story is described as "classic horror" about a young man traumatized by memories of terrible events in his childhood bedroom and how he returns years later to face his fears. Raimi, best known as the director of the Evil Dead films, and Spiderman will produce the film.

Speaking of **Spiderman**, the sequel to the most financially successful comic book movie adaptation started shooting in April for a 2004 release. But that's not the news; the news is that the villain has been cast. The role of Dr. Otto Octavius, also known as Dr. Octopus and Doc Ock, will be played by Alfred Molina. Molina has recently won critical acclaim for his portrayal of artist Diego Rivera in *Frida*. For those unfamiliar with Spiderman's multi-armed nemesis, Dr. Otto Octavius was a nuclear researcher who invented a special set of mechanical arms that attached to his body and enabled him to manipulate radioactive materials at a safe distance. However, a freak lab accident caused the arms and their controls to fuse to Octavius' body and nervous system and incidentally, drove him criminally insane. Thus was born Dr. Octopus who uses his living mechanical appendages to wreak havoc and battle our friendly neighborhood Spiderman.

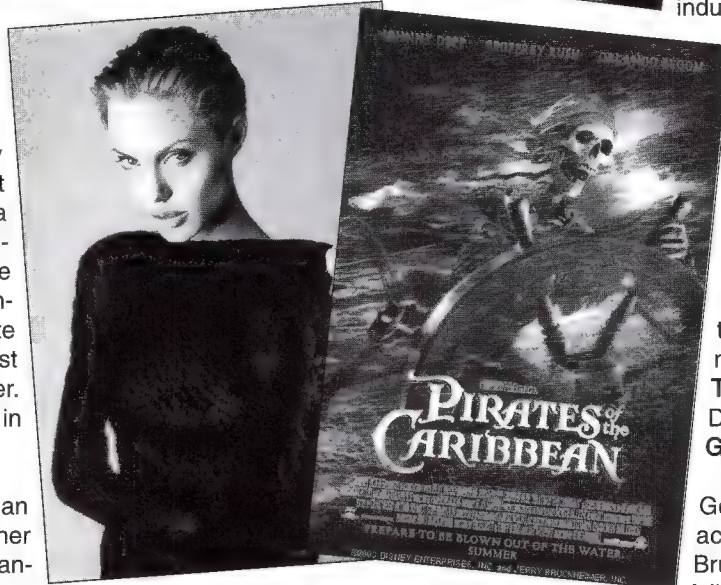
Terry Gilliam is mounting a new comic adventure titled **The Brothers Grimm**. It is the fictional tale of the fairy tale spinning brothers and how they traveled the country side pretending to protect the villagers from supernatural menaces and performing fake exorcisms until they encounter a true supernatural curse that requires real cunning and courage to defeat. Matt Damon and Heath Ledger are in line to portray the brothers and Robin Williams and Jonathan

Pryce will portray the tale's two villains.

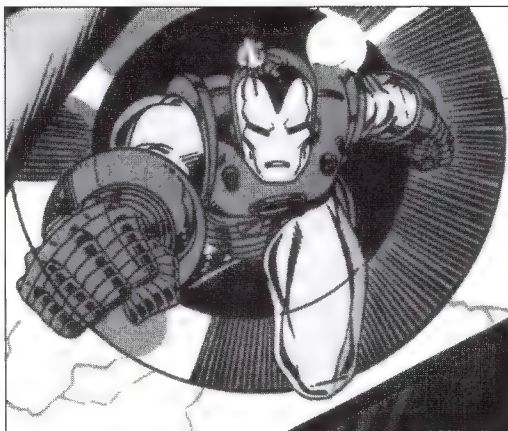
The Chronicles of Riddick is the sequel to *Pitch Black* and starts shooting in April in Vancouver, Canada. The sequel is written and directed by David Twohy and will star Vin Diesel as Riddick, the escaped convict with the silver eyes. The story has Riddick caught between an elemental race and a warrior priest leading a final Crusade five hundred years in the future. Judy Dench has signed to be the ambassador for the elementals and Colm Feore plays Lord Marshal, the evil priest.



Halle Berry, Penelope Cruz and Robert Downey, Jr. are teaming up in the Dark Castle production of **Gothika**. Berry plays a criminal psychologist who awakens to find herself a patient in her own mental institution with no memory of the murder she is accused of committing. Cruz is a fellow inmate and Downey plays a psychiatrist colleague of Berry's character. *Gothika* is set to be released in October.



Memento director, Chris Nolan has been called upon by Warner Bros. to revive the **Batman** franchise. It is unclear at this time whether Nolan will just direct or write and direct the next installment in the Batman saga. "All I can say is that I grew up with Batman, I've been fascinated by him and I'm excited to contribute to the lore surrounding the character" Nolan said. "He's the most credible and realistic of the superheroes and has the most complex human psychology." This new move comes while several other Batman related projects are still in development at the studio. **Batman vs Superman** nearly got underway with Wolfgang Petersen directing, but Petersen left to direct the Greek epic, *Troy*. Still in development are **Batman: Year One** and **Catwoman**, although the Catwoman project lost its potential star, Ashley Judd, to Broadway recently. Real details about what Nolan is going to do are unclear, but it is clear that Warners wants to get Batman back on the screen. This just in, Halle Berry has signed to take over for Ashley Judd in the role of Catwoman in a stand-alone tale of the felonious feline. French filmmaker Pitof is set to direct from a script by John Rogers, Mike Ferris and John Brancato. Denise Di Novi is producing. Cameras are expected to roll later this year.



New Line Cinema is teaming up with

Alfred Gough and Miles Millar, creators of the TV series *Smallville*, to bring yet another Marvel super hero to the screen. This time it's **Iron Man** who will be put through the cinematic paces. The team of Gough and Millar has previously written the scripts for *Shanghai Noon* and its sequel *Shanghai Knights* and they worked on the script for the upcoming *Spiderman* sequel. Iron Man, as most comics fans know, is billionaire industrialist Tony Stark who provides high tech weapons for the government. Through an act of industrial espionage, Stark is mortally wounded and can only stay alive by wearing the chest plate of a highly sophisticated suit of combat armor. New Line has previously brought the Marvel character Blade to the screen. At other studios around Hollywood, Marvel has several other heroes in preparation. At Fox the **Fantastic Four** is in development; **The Punisher** and **Man-Thing** are at Artisan and Dimension films is prepping **Ghost Rider**.

Get ready to set sail in July; action producer Jerry Bruckheimer has teamed with the folks at Disney to bring what looks

like a fairly serious looking version of **Pirates of the Caribbean** to the screen. Inspired by the classic theme park ride, the swashbuckler will star Johnny Depp, Geoffrey Rush and Orlando Bloom (Legolas from *Lord of the Rings*). If the coming attractions are any indication, there will be more than pirates stalking the seven seas, there'll be some state of the art, sword-wielding skeletons to deal with as well. It's almost as though those old model kits are coming to life on the big screen. Also, be ready for October when Eddie Murphy will pop up in Disney's **Haunted Mansion** feature, another theme park/model kit extravaganza brought to life!

The Cartoon Network has some interesting projects on the horizon, not the least of which is an arrangement with Lucasfilm to present a series of twenty, three-minute animated shorts that create a bridge between the story lines of **StarWars: Episode II-Attack of the Clones** and **Star Wars: Episode III-The Clone Wars**. Two other new programs for the network include a Daffy Duck series based on the Chuck Jones short, **Duck Dodgers in the 24 1/2 Century**. The series will explore the further adventures of the space-faring duck and his

sidekick, Porky Pig. Also in the works is an animated series based on **DC Comics' Teen Titans** comics.

Angelina Jolie will join Jude Law and Gwyneth Paltrow in **The World of Tomorrow**, a science fiction adventure that takes place before World War II. Jolie will play an accomplished aviatrix with a swashbuckling sidekick, Law, and dogged by an irritating journalist, Paltrow. Further details on the plot are unavailable at this time.

Even as you read this, Jonathan Frakes is in England shooting the live-action version of the popular Supermarionation TV series **Thunderbirds**. The \$50 million plus picture stars Bill Paxton as the head of the Tracy clan and International Rescue and Ben Kingsley as Hood, the nefarious international criminal. Other cast members are largely unknown, but as with the TV series, it is expected that the spectacular vehicles and special effects will be the real stars of this adventure.

Rumors are flying around the upcoming **Superman** movie. Hannibal director, Brett Ratner, is still set to handle directing chores and although rumors had actors Ashton Kutcher, Brendan Fraser and Jude Law in contention for the lead role, no casting has been done yet. However, the newest rumor involves the consideration of Pearl Harbor star Josh Hartnett to don the cape and tights. Many actors are reluctant to sign on for the long term and planned sequels, but as director Ratner says, "I've warned them of the consequences of being Superman. They'll live this character for 10 years because I'm telling one story over three movies and plan to direct all three if the first is as successful as everyone suspects."

Twentieth Century Fox has set release dates for what they hope will be the blockbusters of 2004. **I, Robot** is based on the classic stories of Isaac Asimov and stars Will Smith as a detective investigating a crime by a robot. In these stories, of course, robot crime is unthinkable because of Asimov's famous "Three Laws of Robotics." **I, Robot** is directed by Alex Proyas (*The Crow* & *Dark City*) and opens July 2, 2004. The second high

profile release from Fox has much less detail about the plot, but it seems to be enough to say that **Mad Max 4**, with Mel Gibson returning to the title role, will hit theatres on July 23, 2004. The latest installment in the *Mad Max* series will be written and directed by George Miller, who had handled those chores on all the *Mad Max* films so far.

Brendan Fraser is in negotiations to star in a remake of the Italian science fiction film, **The Tenth Victim**. The story is set in the future



where contract killing is a sport and a female assassin is out to set a record by claiming her tenth kill, but her target is also after her. Based on a short story by Robert Sheckley called the *7th Victim*, the original film starred Marcello Mastroianni and Ursula Andress.

And now, let's leave the realm of things you'll have to wait for and take a look at some stuff that you can lay your hands on right now.

The Harryhausen Chronicles

Rhino Home Video

Let those among us who are not Ray Harryhausen fans turn away now lest they be changed forever into willing worshipers of the Master of Stop-Motion. Those who are fans (and I suspect that's nearly everyone reading this magazine) join me in admiring this excellent DVD that explores the life and work of a great artist. With narration by Leonard Nimoy, this 60 minute DVD documentary is a must-have for all Harryhausen fans. This "Chronicle" is truly that, it explores Harryhausen's unique contributions to cinema from the time he cut up his mother's fur coat to make a stop-motion cave bear to *Clash of the Titans*.

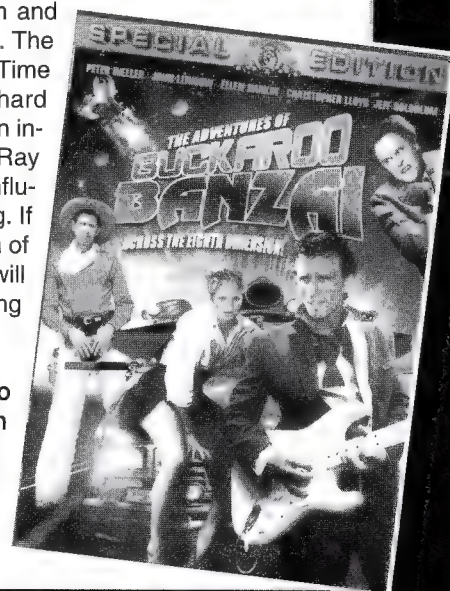
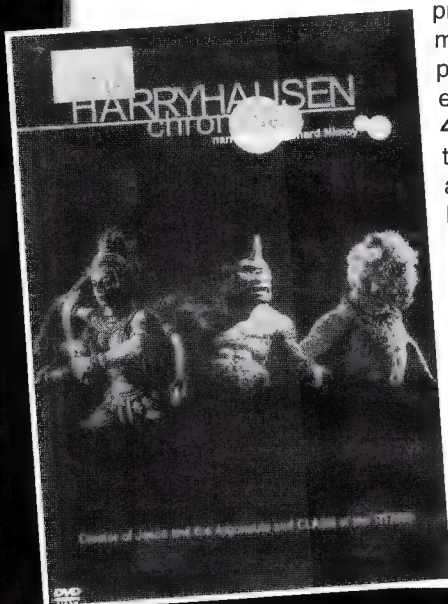
Of course we are treated to clips of the beasts and creatures we have come to know and love over the years. And the maestro is there to deliver commentary on his creations, that's what you'd expect. However this DVD also provides a glimpse at Ray's earliest experiments with stop motion. There's footage of that fabled cave bear as well as the Jupiterian monster we've seen stills of. There's also footage of early dinosaur models that reveal Harryhausen's skill for animation and his talent for dynamic composition from an early age. There are also clips from his charming *Mother Goose* shorts including the unfinished "Tortoise and the Hare." Instructional shorts from his Army years are also featured and can be viewed as part of the documentary and as separate clips. This disc provides a wealth of information and great material on Harryhausen's earliest work as well as the features that made him famous.

There is also a gallery of many of his most famous stop-motion models as well as a great "tribute" to his *Jason* and the *Argonauts* skeleton fight on the opening menu. There's plenty of reference material here for modelers to access and enough insight into Ray Harryhausen and his career to please any fan. The documentary is produced by Time Magazine film critic Richard Schickel who also provides an in-depth interview on Ray Harryhausen's work and influence on films and filmmaking. If you're not already an avid fan of Ray Harryhausen, this DVD will go a long way toward making you one.

The Adventures of Buckaroo Banzai Across the Eighth Dimension

MGM Home Entertainment

From the minute this movie hit screens across the



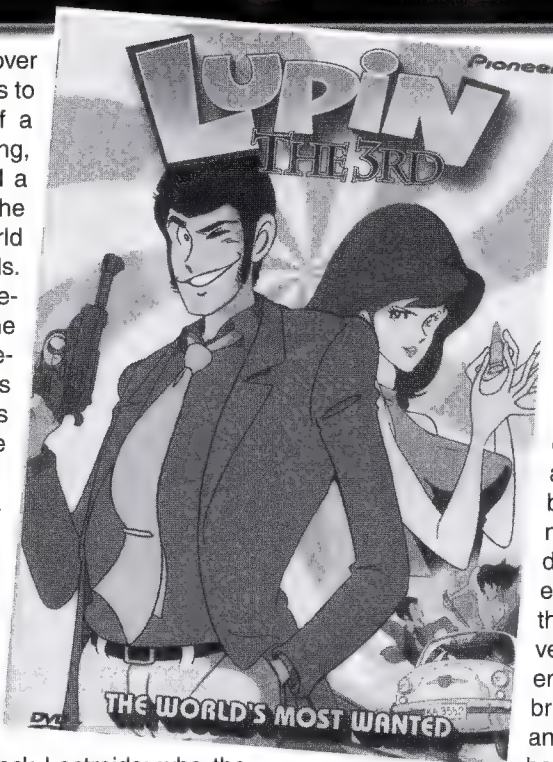
country it had "Cult Classic" written all over it and this Special Edition DVD only adds to its status. First you have the story of a genius, brain surgeon, rock guitar playing, inventor and scientist who has created a way to travel through solid matter via the 8th Dimension and must save the world from an invasion of the evil Lectroids. Then you have the extras which are presented not as simple looks behind the scenes of making a movie, they are presented by director W.D. Richter as declassified documents and artifacts from the archives of the Banzai Institute itself.

Taken on its own, the movie is a rousing science fiction comedy adventure that pits Buckaroo and his group of talented and eccentric sidekicks (that also make up his rock band, the Hong Kong Cavaliers) against a gang of evil aliens led by the apparently insane Dr. Emilio Lizardo. During the course of the story we learn the difference between the Red Lectroids and the Black Lectroids; who the Blue Blazer Irregulars are; what really happened at Grovers Mill on Halloween of 1938; what the Eighth Dimension looks like and what an Oscillation Overthruster is. Despite its humorous overtones and wildly imaginative plot, the movie is played by all involved for utter seriousness. Even John Lithgow who plays Dr. Emilio Lizardo with a hilarious manic intensity worthy of any comedy, brings a serious menace to this villain. The attitude and presentation of this story are what have made it a phenomenon loved and enjoyed by millions. It is easy to see how Buckaroo Banzai has developed such a following and how it continues to ensnare new devotees year after year.

This DVD adds yet another layer to the Banzai mystique. With special features hosted by Director W.D. Richter as "declassified" documents from the archives of the Banzai Institute, the DVD continues the absolute seriousness of presentation given by the movie itself. Features include not only a photo gallery and deleted scenes, there's an in-depth look at Buckaroo's jet car, including its blueprints. It goes without saying that this disc is a necessity for any Buckaroo fan, but it is also a fascinating look at what it really takes to make more than a mere movie; you will discover why a film becomes a true Cult Classic.

Lupin the 3rd Pioneer

Here's what Lupin III fans have been waiting for! He's suave, debonair and a prankster. He's the world's most wanted thief! This DVD contains six episodes of vintage Lupin: The Return of Lupin the 3rd; Buns, Guns and Fun in the Sun; 50 Ways to Leave Your 50-Foot Lover; Gold Smuggling 101; Shaky Pisa and Cursed Case Scenario. The DVD



also features English and original Japanese, English subtitles, Scene Access, Line Art and Pioneer Previews. Check it out at your local comic book shop today or head on over to: www.lupinofficial.com or www.pioneeranimation.com

Monster Mania Image Entertainment

This is the kind of hour-long documentary that, if you flipped by it on cable TV, it would grab your attention and you'd stop down and watch and bask in the memories of all the old monster movies you love. It was produced by cable channel AMC and Fox executive Kevin Burns who also wrote the script. This is really a "Cliff's Notes" version of the history of horror and science fiction movies that provides a brief look at many of the most famous and popular "monster" movies since the beginning of cinema.

The DVD itself is bookended by a "special appearance" by Elvira and unless you're a big fan of the "Mistress of the Dark," her appearance adds little to the documentary. The actual documentary is hosted and narrated by Jack Palance who lends a bit of menacing yet humorous authority to the information presented. The documentary travels through the decades featuring clips from many films that you may have heard of or seen stills from, but many have never seen in motion. These clips include scenes from Edison's 1910 *Frankenstein*, Lon Chaney's unmasking scene from *The Phantom of the Opera* and sequences from John Barrymore's *Dr. Jekyll and Mr. Hyde*. Other clips consist mostly of theatrical trailers from various

films held together by Palance's narration and the use of stills. Even though the box makes mention of "Haunted Home Movies," there are only two brief clips of Boris Karloff shot on the set of *Son of Frankenstein*; they're in color and fun to see, but they're far too fleeting. It's a fun trip down monster memory lane, but it provides little information that a long time monster fan doesn't already know.

I personally enjoyed this DVD documentary, but it is far from a comprehensive history of horror and science fiction films. Conspicuously absent are the early science fiction films of Fritz Lang as well as our favorite giant creatures from the land of the rising sun. The bright side is that this is just the first volume in a series of *Monster Mania* DVDs so there exists the opportunity to correct the missing bits and add even more to what is an entertaining and enjoyable viewing experience.





Left: Barad-Dur (The Dark Tower): Sauron's minions construct the looming tower by the light of a thousand torches. The motion control camera careens around and up to the 1/166th scale, hyper-detailed, miniature tower of Barad-Dur.



Right: Conceptual art by Paul Lasaine of Sauron's Tower - Barad-Dur. The Eye of Sauron is shown at the top of the Tower - always seeking the One Ring.

Below: Gandalf on Horse - in this multi-level composite, a miniature element of Minas Tirith is combined with a matte painting of Mordor, sky replacement and a CG mist while the foreground comes from a practical element filmed on a New Zealand landscape.

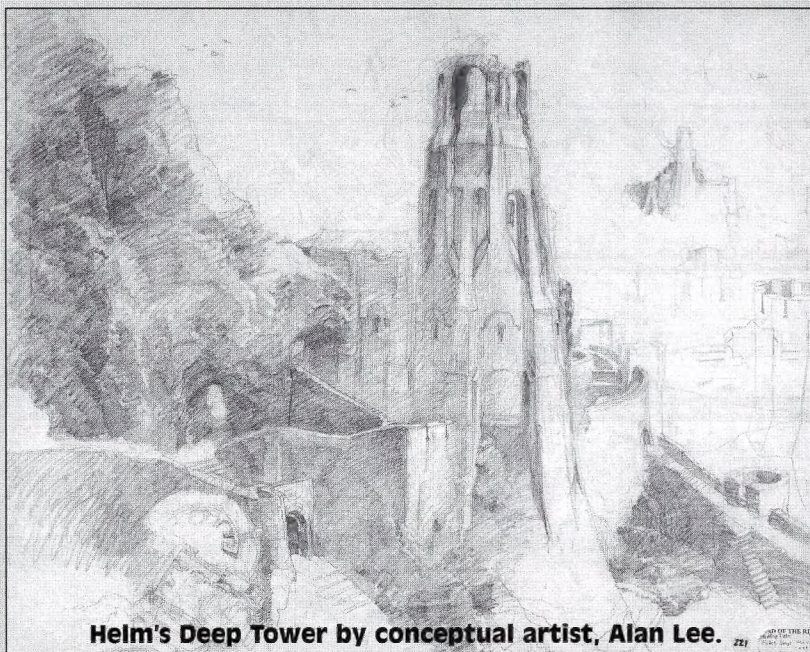
is when Andy wears a suit covered in these little dots and he performs Gollum. He says the dialog, he plays the scenes out just as he would, and the computer is able to capture his movement and translate that to the digital version of Gollum."

The most memorable aspect of this very memorable character in both the book and the film is his voice. Reading his dialogue in the books conjures up a voice filled with loneliness and a hint of evil. Andy Serkis brings that voice to life in *The Two Towers*. "I had an emotional root to that sound," he says. "For me, it is where his pain is trapped. That emotional memory is trapped in that part of his body, his throat. In just doing the voice, I immediately got into the physicality of Gollum, and embodied the part as I would if I were playing it for real."

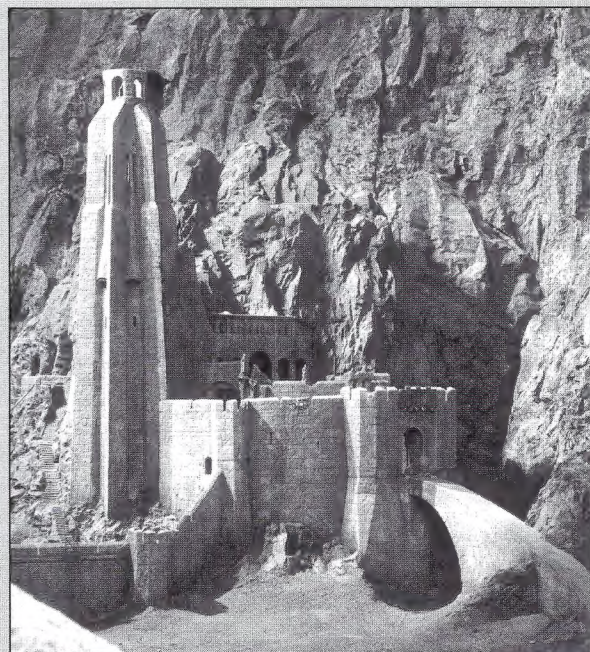
The association between the actor and the digital character was so close that the digital character became more like the actor throughout the production. "Gollum is probably the most actor-driven digital creature that has ever been used in a film," Jackson adds.

The link was so close that the Serkis actually had to perform his part more than once. First, on set with the other actors his scenes were filmed, as they would appear in the final





Helm's Deep Tower by conceptual artist, Alan Lee.



Miniature plate of Helm's Deep, before any of the Elves, Rohans or Uruk-hai have been added.

film, but with Andy wearing a body suit and hood. Then the crew would shoot a clean "plate" of the location so that when the digital artists removed him from the scene, parts of the background that were blocked by his body, but would not be blocked by Gollum's could be digitally replaced. This was necessary because of the great difference between the shape and size of Serkis' body when compared to Gollum's. Then, later on an empty stage, Serkis had to re-perform all his actions while wearing a motion control suit, which translated all his actions into the computer, providing the movement that would bring Gollum to life on screen.

In the end, the world J.R.R. Tolkien created in his books has been brought to vivid life on the screen by an army of technicians and artists who believe in that world as much as Professor Tolkien

himself must have. They have presented this fantasy in such a realistic way and with such detail that the final vision exceeds anything that could have been imagined before. The viewer is drawn into Middle-earth and lives there as long as those images are on the screen and then, Middle-earth lives inside the viewer from that time on. It's an extraordinary journey into a realm that exists only in the imagination, but is real enough to touch everyone who sees it.



• All photo credits courtesy of New Line Cinema © 2003 •

Below: Aragorn and King Theoden prepare for the upcoming battle. The shot was photographed on the full-scale set. The production equipment and cranes were removed from the plate and replaced with a CG environment/matte painting. Computer-generated Massive Rohan refugees were then added throughout the castle.



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CONSTRUCTION ZONE!



Check out the contents below to see what we're putting together for you in our next issue!

All this and more (final contents may differ) in Issue #53, shipping the first week of July!

<http://www.modelersresource.com>



A Run Through the Jungle!

Hilber heads into the jungle to showcase the fine art of rendering the tropics!

Incredibly Green & Mean!

Mark McGovern is onboard with a new menace that any army would like to have on their side!

Ectomobile Comparison

John Zizolfo does a bit of the ol' comparing and contrasting with the new and the old!

Warlord!

Bill Basso takes us through the process of painting this new original resin design, produced by Eldritch Designs!

Glue Queen's Krafty Korner

The Glue Queen is back with a real witch of a project!

It's All Plastic To Me!

Jim's back with more, more, more kits galore!

The Night Stalker

Join Fred in the Resource Review for a kit that takes you back to the 70s with vampires and vampire hunters!

All of the above is just a smattering of things we've got going in our next issue that is currently...under construction!



Photo, courtesy X-O Facto

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David & Goliath is 1:12 scale.

David is approximately 6" tall.
Goliath is approximately 9" tall.

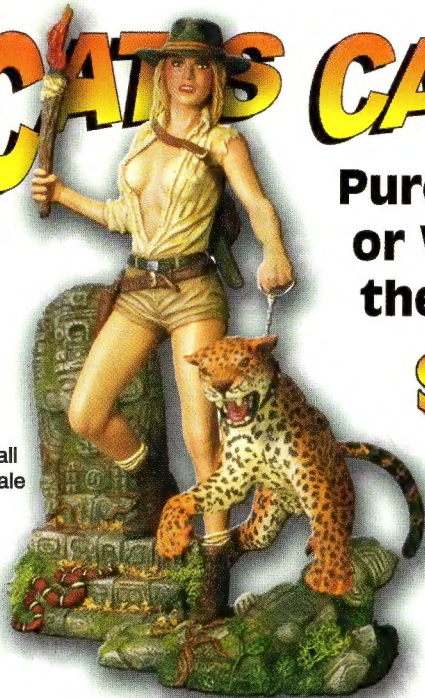
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